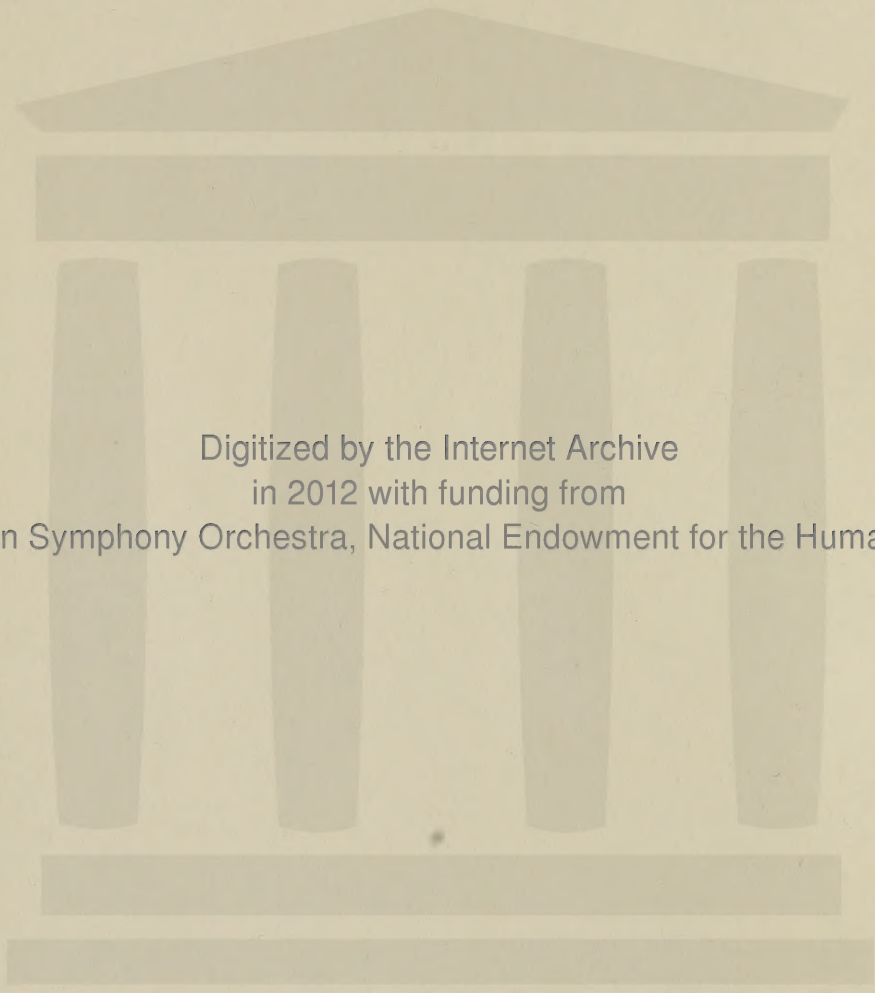

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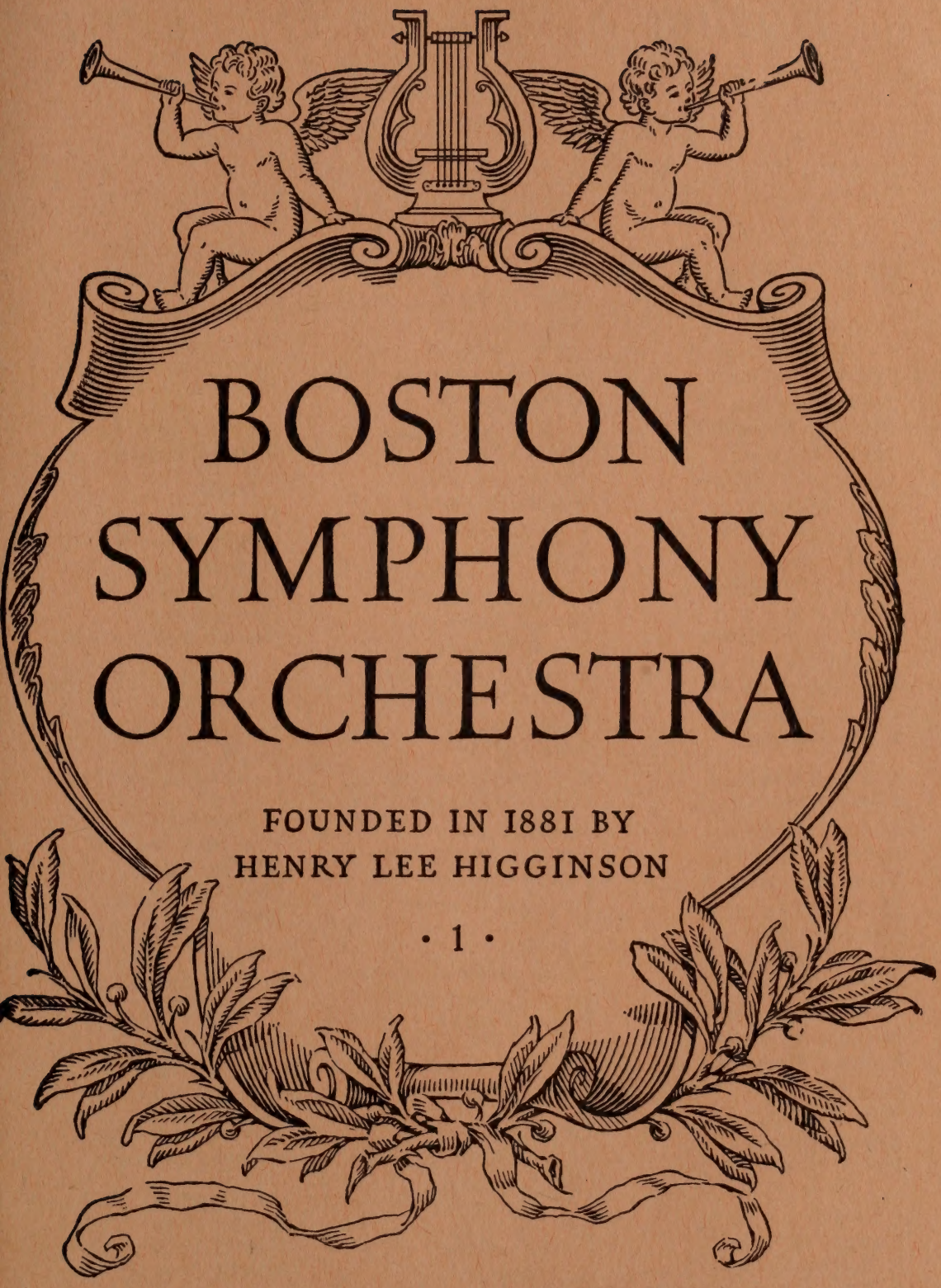

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with historical and descriptive notes by

JOHN N. BURK

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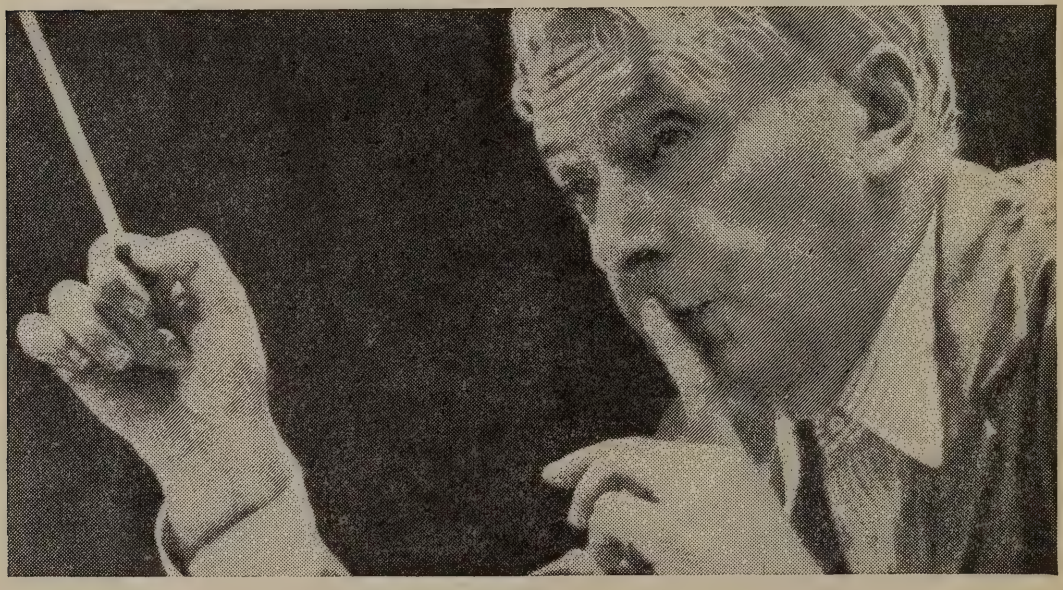

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BERLIOZ ..... Overture to "Béatrice et Bénédict"

BLACKWOOD ..... Symphony No. 1

I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
IV. Andante sostenuto

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BRAHMS ..... Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
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OVERTURE TO *"BÉATRICE ET BÉNÉDICT"*

By HECTOR BERLIOZ

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869)

Berlioz' *Opéra Comique, Béatrice et Bénédict,* was first sketched in the autumn of 1860, completed February 25, 1862, and first performed at Baden, August 9, 1862, at the Théâtre de Bade, the composer conducting. There followed a production at Weimar April 8, 1863. It did not reach France until June 5, 1890, when Lamoureux conducted it at the Odéon. There was a revival at Leipzig April 19, 1913, under the direction of Josef Stranski, who revised the score and text. The opera was performed in English at Glasgow, March 24, 1936.

The overture calls for flute and piccolo, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 2 trumpets, cornet-à-pistons, 3 trombones, timpani and strings.

ON January 19, 1833, Berlioz wrote to his friend d'Ortigue: *"A propos,* I am going to write a very lively opera upon Shakespeare's comedy, *Much Ado About Nothing.* Such being the case, I will ask you to lend me the volume containing it." This plan, formed at a time when Berlioz was deep in Shakespeare, did not take effect for twenty-seven years, and indeed his single venture into a comedy was destined to become his last work. He composed it at the insistence of Bénazet, the manager of the theatre at Baden-Baden. He expanded his original plan of one act into two as the music progressed. He wrote the libretto himself, faithfully following Shakespeare's text and concentrating upon the characters of Beatrice and Benedick.* Berlioz admitted in a letter that Shakespeare's original title, which he quoted as *"Beaucoup de bruit pour rien"* (in German it becomes *Viel Lärm um Nichts*) was a dangerous one which would enable his enemies to apply the phrase to the music contained. His text was a close translation of chosen passages from the original Shakespeare, with the interpolation of the character of Somarone, a musician (*"maître de chapelle"*), which was considered as a caricature of his adverse critic, Fétis. Berlioz was 59 when he first conducted his *opéra comique,* and far from well. In fact, he was in acute distress during the performance. According to the medical enlightenment of that time his ailment was "intestinal neuralgia." The composer was honored and applauded, the production given him was excellent, and the Beatrice, Mme. Charton-Demeur, so delighted him that he insisted none other must sing Dido in his *Les Troyens.* This she did, to his great satisfaction. There was a second performance and a production of *Béatrice* at Weimar on April 8, 1863, the libretto having been translated from the French into German by Richard Pohl. Berlioz reported to his friend Ferrand a "signal success," the same phrase he had used in reference to the Baden performance. But the reviews were not all that he made them out to be. He was not looked upon as suited for the *opéra comique* style. The grudging Hanslick, who reviewed the Weimar production in "The Musician," could not

* The title-page of the published score gives the title in English as "Beatrice and Benedict," an error generally made on account of the French version of the name.

imagine "the man with the unkempt gray forest of hair, with the gloomy glance and the pessimistic contempt for the whole world as cut for this pattern." The overture in part he praised, calling it: "No masterpiece, it is true, but a genuine comedy overture, and in any case a great deal more natural, I may say; musically speaking more seemly than the overtures to *Waverley, Les francs juges,* and *Le Corsaire.*" The general opinion seems to have been that whereas the musical genius of Berlioz had produced a charming score with some delightful moments, the stage piece as a whole, with its spoken dialogue, did not come off, and the composer's literal translation of the original banter of the reluctant lovers seemed to have lost its lightness, without which the adroit thrusts in word play become merely rudeness. Says "Signior Benedick of Padua" on first encountering Beatrice:

"What, my dear Lady Disdain! Are you yet living?"

Berlioz renders this:

"Eh! quoi, Signora Dédain, vous vivez encore?"

In German it comes out this way:

"Wie! Mein liebes 'Fräulein Verrachtung'! Lebt Ihr auch noch?"

Berlioz was well aware that *Béatrice et Bénédict* was not likely to be embraced by his French public, nor did it make much of an impression when it was there produced after his death. However, the *duo nocturne* between Hero and Ursula, *"Vous soupirez, madame,"* became a popular concert number.

The overture is principally based upon the allegretto from the *duettino* at the end of the opera where the lovers are at last reconciled, *"L'amour est un flambeau."* A second theme, andante, is found in Beatrice's air in the second act, *"Il m'en souvient le jour du départ de l'aimée,"* which Tiersot has referred to as *"une magnifique phrase à la Gluck."*

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SYMPHONY NO. 1

By EASLEY BLACKWOOD

Born in Indianapolis, Indiana, April 21, 1933

Mr. Blackwood completed his Symphony in December 1955 in Paris. It is scored for 4 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, E-flat and bass clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani (including small timpanum in B-flat), percussion (cymbals, paired and suspended, antique cymbals, bass drum, triangle, snare drum, gong, celesta) and strings.

The Symphony had its first performance at the concerts of the Boston Symphony Orchestra, April 18, 1958.

This Symphony was recorded on tape during last season's performance as part of the Recording Guarantee Project of the American International Music Fund, and having been chosen, together with Haieff's Second Symphony, as one of the two foremost new works of the season, will be commercially recorded by RCA Victor.

EASLEY BLACKWOOD studied piano at an early age, reaching the point of playing as soloist with the orchestra of his native city when he was fourteen. In the summer of the following year he attended the Berkshire Music Center at Tanglewood, returned in 1949 and studied composition with Olivier Messiaen. He also attended the school in 1950. He later studied composition with Bernhard Heiden and at Yale with Hindemith. He was awarded a Fulbright grant for three years in Paris, during the first two of which he studied with Nadia Boulanger. In the summer of 1955 he attended the American Conservatory at Fontainebleau, taking the first prize in composition, a Lili Boulanger Memorial Award. He received a commission from the Fromm Music Foundation for a string quartet which has been played by the Kroll Quartet and the Budapest Quartet.* He has composed a sonata for viola and piano, and a chamber symphony for fourteen wind instruments.

Mr. Blackwood informs us that he began his Symphony in November 1954 in Paris and had sketched most of the first three movements, when in the Spring the progress of the Symphony was interrupted for a summer at the American Conservatory at Fontainebleau where he composed another work in a competition. In the autumn he completed the orchestration for the first part and finished the entire Symphony on December 9th of that year.

The Symphony, according to the composer, "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts. It is an expression of musical ideas and nothing more. There are no radical innovations in the handling of any of the material, formal or otherwise; I am convinced that such innovations are too often inherently non-musical in their approach.

"The work is in four movements, and lasts about 30 minutes. The first movement is a modified sonata form with a slow introduction.

* First performed at Tanglewood July 23, 1957 by the Boston Symphony String Quartet.

From this introduction grows the first theme, which is then elaborately developed right away. The second theme is entirely new material, and is of a much different nature. It too is developed immediately after its first appearance. The unusual feature of this movement is that the development and recapitulation are combined. The development is actually a variation on the exposition, all in the proper sequence. The movement ends with a brief coda, the material of which is used to conclude each of the four movements. This motif also serves as the starting point for several of the themes in other movements: namely the first theme of the second movement and the second theme of the third movement.

"The second movement consists of two themes which are much more alike in character than are those of the first movement. There is no real development of either theme; they are juxtaposed and changed in register and harmony rather than being worked out.

"The third movement is a scherzo, but is in classical sonata form. The striking feature of this movement is that it is entirely built on ostinato figures which range in length from one to eighteen measures. The second theme is based on the material which concludes each movement. This is heard near the beginning played by a single horn unaccompanied. The first part of the development is entirely canonic; later, the two themes are heard together. The recapitulation is in the proper order, but the first theme is considerably curtailed, while the second is changed in character.

"The last movement is much freer in form than are the other three. This movement is in large part a variation on the first, although it contains some new material which has not been heard before. Of special interest is a progression of two chords which recurs throughout, taking on greater importance as the end is reached. This movement is quiet throughout, except for a brief climax near the end. There is a coda immediately following the climax which makes extensive use of the material which concludes all of the movements (this has not previously appeared in the fourth). The work concludes on the progression of two chords reiterated by muted violins pianissimo."

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ENTR'ACTE

THE CONVERSATIONAL MEMOIRS OF IGOR STRAVINSKY

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Born near St. Petersburg in 1882, Igor Stravinsky found himself domiciled in Hollywood last year as his seventy-fifth birthday approached, and besieged there by requests for interviews to honor the occasion. To avoid repetition and triviality and to be sure of saying what was really on his mind, he conceived an interview of his own, in collaboration with a friend and colleague of long standing, Robert Craft. Beginning with questions put to him by Craft on his methods of composition, Stravinsky gradually widened the scope of the questions to include recollections of his contemporaries, reminiscences of his early life, and his opinions on music in general. The resulting dialogue, with answers sometimes given directly in English and sometimes first cast in Russian or French on small scraps of paper, was begun in California and finished in Venice eight months later.

Q. From 1903 to 1906 you studied with Rimsky-Korsakov in St. Petersburg. Would you describe him as a teacher?

A. Although he was a professor at the St. Petersburg Conservatory at the time, he advised me not to enter it; instead, he made me the most precious gift of his unforgettable lessons. He gave me Beethoven piano sonatas, quartets, and his own music to orchestrate (when his own orchestrations were still unpublished). Then as I brought him my work, he showed me his own orchestra score, which he compared with mine, explaining his reasons for doing it differently. He never complimented me, he was always very close-mouthed and stingy in praising his pupils.

Q. When you were Rimsky's pupil, did you esteem Tchaikovsky as much as you did later, in the 1920's and '30's?

A. Then, as later in my life, I was annoyed by the too frequent vulgarity of his music – annoyed in the same measure as I enjoyed the real freshness of Tchaikovsky's talent and his instrumental inventiveness, especially when I compared it with the stale naturalism and amateurism of the "Five" (Borodin, Rimsky-Korsakov, Cui, Balakirev, and Moussorgsky).

Q. During your years with Rimsky-Korsakov, what opinion did you have of Moussorgsky?

A. Being influenced by the master who re-composed almost the whole work of Moussorgsky, I repeated what was usually said about his "big talent" and "poor musicianship," and about the "important services" rendered by Rimsky to his "embarrassing" and "unpresentable" scores. Very soon I realized the partiality of this kind of mind, however, and changed my attitude toward Moussorgsky.

Q. Your father and Dostoyevsky were friends. I suppose you as a child heard a great deal about Dostoyevsky.

A. Dostoyevsky became in my mind the symbol of the artist continually in need of money. My mother talked about him in this way; she said he was always grubbing. He gave readings from his own works and these were supported by my parents, although they complained that they were intolerably boring. Dostoyevsky liked music and often went to concerts with my father. Incidentally, I still consider Dostoyevsky to be the greatest Russian writer after Pushkin. Today, when one is supposed to reveal so much of oneself by one's preference for Freud or Jung, Stravinsky or Schönberg, Dostoyevsky or Tolstoi, I am a Dostoyevskyan.

Q. Were you impressed by any visiting foreign musicians in your student days in St. Petersburg?

A. Gustav Mahler impressed me greatly – the man himself and his conducting. His concert in St. Petersburg was a triumph. Rimsky was still alive, I believe, but he wouldn't have attended because a work by Tchaikovsky was on the program.

Q. What do you recall of the composer Erik Satie?

A. He was certainly the oddest person I have ever known, but also the most rare and consistently witty person, too. I had a great liking for him and he appreciated my friendliness, I think, and liked me

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in return. He spoke very softly, hardly opening his mouth, but he delivered each word in an inimitable, precise way. No one ever saw him wash: he had a horror of soap. . . . Instead he was forever rubbing his fingers with pumice. He was always very poor — poor by conviction, I think. He lived in a poor section, and his neighbors seemed to appreciate his coming among them: he was greatly respected by them. His apartment was also very poor. It did not have a bed, but only a hammock. In winter Satie would fill bottles with hot water and put them flat in a row underneath his hammock. It looked like some strange kind of marimba. I don't think he knew much about instruments, and I prefer his *Socrate* as he played it for me on the piano to the clumsy orchestra score. But the real trouble with *Socrate* is that it is metrically boring. Who can stand that much regularity?

Q. What do you think of Ravel?

A. In relation to Satie he appears quite ordinary. He was dry and reserved and sometimes little darts were hidden in his remarks, but he was always a very good friend to me. He drove a truck or ambulance in the war, as you know, and I admired him for it because at his age and with his name, he could have had an easier place — or done nothing. He looked rather pathetic in his uniform; so small, he was two or three inches smaller than I am.

I think Ravel knew when he went to the hospital for his last [brain] operation that he would go to sleep for the last time. He said to me, "They can do what they want with my cranium as long as the ether works." It didn't work, however, and the poor man felt the incision. I did not visit him in the hospital, and my last view of him was at the funeral home. The top part of his skull was still bandaged. His final years were cruel, for he was gradually losing his memory and some of his coordinating powers, and he was, of course, quite aware of it. Gogol died screaming; Diaghilev died laughing; and Puccini, singing. But Ravel died gradually. That is the worst.

Q. What were Diaghilev's powers of musical judgment? What, for example, was his response to *Le Sacre du Printemps* when he first heard it?

A. Diaghilev did not have so much a good musical judgment as he did an immense flair for recognizing the potentiality of success in a piece of music or a work of art in general. In spite of his surprise when I played him the beginning of the *Sacre* at the piano, in spite of his ironical attitude at first to its long line of repeated chords, he quickly realized that the reason for these was something other than my inability to compose more diversified music. He realized at once the seriousness of my new musical speech, its importance, and the advantage of capitalizing on it.

Q. Was the first performance of *Le Sacre du Printemps* reasonably correct? Do you recall anything more about that night of May 29, 1913, beyond what you have already written?

A. I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end. I left my seat when the heavy noise began — light noise had started from the very beginning — and went backstage behind Nijinsky in the right wing. Nijinsky stood on a chair, just out of view of the audience, shouting numbers to the dancers. I wondered what on earth these numbers had to do with the music, for these are no thirteens and seventeens in the metrical scheme of the score.

From what I heard of the musical performance, it was not bad. Sixteen full rehearsals had given the orchestra at least some security. After the performance we were excited, angry, disgusted, and happy. I went with Diaghilev and Nijinsky to a restaurant. Far from weeping and reciting Pushkin in the Bois de Boulogne, as the legend is, Diaghilev's only comment was, "Exactly what I wanted." He certainly looked contented.

Q. Do you now admit any of the operas of Richard Strauss?

A. I would like to admit all Strauss operas to whatever purgatory punishes triumphant banality. Their musical substance is cheap and poor; it cannot interest a musician today. His now so ascendant *Ariadne auf Naxos?* I cannot bear Strauss's 6/4 chords: *Ariadne* makes me want to scream. Strauss himself? I had the opportunity to observe him closely during Diaghilev's production of his *Josephslegende* — more closely than at any other time. He conducted the *première* of that work and spent some time in Paris during the preparation. He never wanted to speak German with me, though my German was better than his French. He was very tall, bald, energetic, a picture of the *bourgeois allemand.* I watched him at rehearsals, and I admired the way he conducted. His manner to the orchestra was not admirable, however, and the musicians heartily detested him. But every corrective remark he made was exact: his ears and his musicianship were impregnable.

Q. What is good instrumentation?

A. When you are unaware that it *is* instrumentation. It is not, generally, a good sign when the first thing we remark about a work is its instrumentation; and the composers of whom we say this — Berlioz, Rimsky-Korsakov, Ravel — are not the best composers. Beethoven, the greatest orchestral master of all, is seldom praised for his instrumenta-

tion; his symphonies are too good music in every way, and the orchestra is too integral a part of them. How silly it sounds to say of the trio of the scherzo of the Eighth Symphony, "What splendid instrumentation" — yet, what incomparable instrumental thought it is.

What instruments do I like? I wish there were more good players for the bass clarinet and the contrabass clarinet, for the alto trombone, for the guitar, the mandolin, and the *cimbalom.* Do I dislike any instruments? Well, I am not very fond of the two most conspicuous instruments of the orchestra for Alban Berg's opera *Lulu,* the vibraphone and the alto saxophone. I do admit, however, that the vibraphone has amazing contrapuntal abilities; and the saxophone's juvenile-delinquent personality floating out over all the vast decadence of *Lulu* is the very apple of that opera's fascination.

Q. What do you mean when you say that critics are incompetent?

A. I mean that they are not even equipped to judge one's grammar. They do not see how a musical phrase is constructed, do not know how music is written; they are incompetent in the technique of the contemporary musical language. For example, a new American critic comparing my *Rake's Progress* and [Alban Berg's] *Wozzeck* describes the latter as a twelve-tone work. Critics misinform the public and delay comprehension. Also, how often do we read criticisms of first performances of new music — that is, unknown music — in which the critic praises or blames (but usually praises) performance. Performances are *of* something; they do not exist in the abstract, apart from the music they purport to perform. How can the critic know whether a piece of music he does not know is well or ill performed?

Q. You have known American musical life since 1925; would you comment on any aspect of its development since then?

A. I hope I am wrong, but I fear that in some ways the American composer is more isolated today than he was in 1925. He has at present a strong tendency to say, "We'll leave all of that avant-garde stuff to Europe and develop our own musical style, an American style." The result is embarrassing to everybody; compared to Webern, for example, our "American style" is fatuous in expression and in technique the vilest cliché. In the phrase "American music," "American" not only robs emphasis from "music," but it asks for lower standards. Of course good music that has grown up here will be American. Varèse's *Ionisation* is, and Copland's Piano Variations and the allegretto in Sessions' Second Symphony are examples.

We have no American capital of new music as New York was a capital in 1925. True, we have wonderful orchestras, but they are growing flabby on their diet of repertory and second-rate new music — too much sugar. Boards of directors and orchestra managers must stop

assuming that their limited educations and tastes are reliable gauges for an audience's. An audience is an abstraction; it has no taste. It must depend on the only person who has (pardon me, should have) — the conductor.

The United States as a whole certainly has a far richer musical life today, with first-rate orchestras everywhere and good opera production in places like San Francisco, Santa Fe, Chicago, and the universities. But, the crux of a vital musical society is new music.

Q. Do you think some of the new "experimental" composers may be going too far?

A. I have all around me the spectacle of composers who, after their generation has had its decade of influence and fashion, seal themselves off from further development and from the next generation (but as I say this, exceptions come to mind — Ernst Krenek, for instance). Of course, it requires greater effort to learn from one's "youngers," and their manners are not invariably good. But nevertheless, when you are seventy-five and your generation has overlapped with a younger one, it behooves you not to decide in advance "how far composers can go" but to try to discover whatever new thing it is that makes the new generation new.

The very people who have done the breaking-through are themselves often the first to try to put a stop on their achievement. What fear tells them to cry halt? What security do they seek, and how can it be secure if it is limited? How can they forget that they once fought against what they have become?

SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the

Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the

party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its

two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

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All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the sym-

phony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well, I should have had to compose the symphony again' *('Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen')*, was Brahms' gruff answer."

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concerts in the Wednesday evening series in Carnegie Hall will be as follows:

December 10	CHARLES MUNCH, *Conductor*
January 14	ROBERT SHAW, *Conductor*
February 18	CHARLES MUNCH, *Conductor* HENRYK SZERING, *Violin*
March 11	CHARLES MUNCH, *Conductor* CHRISTIAN FERRAS, *Violin*

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BACH . . . . . Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

DEBUSSY . . . . . "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH'S four orchestral suites are usually attributed to the period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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"THE SEA" (Three Orchestral Sketches)
By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanes-

cent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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ENTR'ACTE

VERY LITTLE, DIVIDED BY FOUR

By Irving Kolodin

(Quoted from "The Musical Life")*

Those to whom chamber music is a form of intellectual diversion like no other — a community hardly limitless, but unswerving in its devotion — find themselves in a world of new names today, acquiring new loyalities, questioning old predilections. Save for such durable ensembles as the Budapest and Roth quartets, the generation reared on the Flonzaley, London, and Pro Arte quartets has, in more than a figurative way, to start from scratch again to find where its needs are best served.

At first flush this may have the flat sparkle of a bromide, for others toil at Beethoven where once Bülow spun, and there has been no want of Chopin (not always of the preferred kind) since the passing of Godowsky and Gabrilowitsch and Hofmann, Pachmann, Paderewski, and their illustrious contemporaries. But the analogy is not quite a parallel. There are, for the virtuosos, the lures of fame and fortune. Few chamber music players ever become famous as individuals, and if any has made a fortune, its concealment from public knowledge is an even greater achievement.

The fact is that the playing of chamber music — quartets especially — is as nearly selfless a public service as a musician can render. Its perfected execution is the product of more years than it takes merely to master the violin, viola, or cello. Such mastery, of course, is but the

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* Alfred A. Knopf; Copyright 1958, by Irving Kolodin.

starting point. Additional months and years must be spent in mastering a unique repertory, always in the company of the same three associates. If continuity is interrupted, so is progress. Four men must stay reasonably healthy, live (or at least work) in close proximity for a minimum of two years, with hours of daily rehearsal, develop tolerance for each other's personal traits and shortcomings, and, above all, share a compatible view of a literature about which even experts have violent differences.

They must, if possible, pool their several stores of knowledge for the common good. A cellist who loves to bear down on the C string may discover that he can indulge himself only in private; he must modulate the wide vibrato he cherishes, the better to blend with his leader, second violin, and viola. The elected head of the team may not always be the best musician: as a fledgling viola-player I naturally regard all other violists as studious chaps who don't have the finger-facility of the *Notenfressers* who make agile first violinists, but are better read, have heard more music, and are, altogether, men of superior taste.

If the viola-player of a professional quartet shares my opinion, it is one that he must keep to himself save on those occasions when the success or failure of an interpretation make his wise counsel mandatory. Then, of course, he must also call upon the tact and discretion that are naturally his, making it appear that any suggestion he offers is an endorsement of a point of view previously advanced by the leader (forgotten in the heat of effort). We never forget, we viola-players, that the viola was Mozart's preferred instrument because, as he said, he could "sit in the middle" and hear what was going on all around him.

Assuming that the work has been faithfully done, the campaign well planned, a manager enticed, the critics impressed, and a public attracted, the group is ready for what is called "an international career" (meaning that if there is no business in Europe, it is welcome in the United States, or vice versa). Thanks to the airplane, this is somewhat more easily accomplished than in the past, and it can even be hoped that no more time will be spent traveling than playing. Already the quartet begins to feel the pinch of its situation. As far as professional activity is involved, a pianist is most blessed, because he can travel lightest, which is to say alone. A singer or violinist must provide for an accompanist, who can, however, do all those tiresome little things that take up one's own time, but a quartet, being indivisible, must move as a unit. Allowing for the highest possible public favor, what will the books show at the end of the year? Less than the average per concert fee for a soloist of comparable repute, and that divided by four!

But the addition to such old names as Budapest and Roth and Hungarian – there always is a Hungarian Quartet, and doubtless always will be one – of such new names as Amadeus and Griller, Parrenin and Pascal, Paganini and Koeckert, Vegh and Loewenguth, Barylli and Boskovsky (also the fine one named for Leoš Janáček) shows that the fascinations outweigh the inconveniences. A new hierarchy of the bow and strings is in the making from acolytes who have patiently, painfully molded for themselves a personality in the image of Beethoven and Brahms, Schubert and Debussy – also Joachim and Kneisel, Jenö Léner and Louis Bailly. Ranged beside those from abroad are the recent Juilliard and the continuing Curtis, the Walden Quartet. (University of Illinois), the Pro Arte of Wisconsin, the Stuyvesant Quartet of New York, the Fine Arts of Chicago, and the one based in Hollywood.

Some of these names, of themselves, mark the transition from older times to these. We no longer have bankers with a whim of gold to underwrite a quartet as the late Edward de Coppet underwrote the Flonzaleys, but we have such institutions as the Juilliard and Curtis to look after the values to which he was attached. Whether they enjoy the freedom from other responsibilities which Coppet provided for Adolfo Betti, Alfred Pochon, Ugo Ara, and Iwan d'Archambeau may be doubted. For, we are told in an authoritative source: "The quartet was organized in 1902 at first for private performance in his own house, with the stipulation that the members should devote themselves entirely to rehearsing and playing quartets together."

Whether, in the ultimate sense, this is the best way to cultivate this particular garden would possibly depend on the soil and the seeds. In the Flonzaley's later years, including its farewell concert of 1927 – in which Nicholas Moldavan sat in the viola chair (previously occupied by Louis Bailly, Felicien d'Archambeau and Ara) – Betti, Pochon, and d'Archambeau seemed to have become a committee of experts matching exquisite swatches of tonal texture rather than performers of music. For young ears, the rise of the London String Quartet (with the incomparable James Levey as leader, and the enduring partnership of Thomas Petre, H. Waldo Warner and C. Warwick Evans participating) dimmed the Flonzaley star even as it was waning. A more vibrant enthusiasm, a stronger sense of tonal colors, a refinement that was not *raffiné,* gave them pre-eminence as long as this personnel endured. This, in truth, was not long, and though Levey's successor was John Pennington of the honeyed tone, and William Primrose first showed his prowess as a violist in Waldo Warner's place, it was not the same thing. The division of favor that followed among the Roth, the Pro Arte, the Léner, the Busch, the Gordon, the Musical Art, the Stradivarius, the Manhattan, and the Kolisch quartets endured until the

Budapest players (in their final non-Hungarian form) stormed our resistance and compelled complete allegiance.

If the Flonzaley pattern of subsidy defines one tradition, the London emergence conforms to another classic procedure. All four players were members of Beecham's 1910 orchestra, whose concertmaster, Albert Sammons, was the first leader of the quartet (Levey succeeded in 1917). They worked privately for a full two years before venturing a concert in 1910, meanwhile playing in the orchestra. This was in the honorable tradition of the Kneisel Quartet, path-breakers for the quartet literature in America, all of whom originally played in the Boston Symphony Orchestra at the time when Franz Kneisel was its concertmaster. One of the fine French quartets of today, the Parrenin, came into being while its players were members of the orchestra of the Luxembourg Radio. They could not find time to work at quartet-playing and earn a living in Paris simultaneously, so they bartered voluntary "exile" for the opportunity to do the necessary labor. On the other hand, four members of the present English Philharmonia Orchestra who were offered a chance to work at quartet-playing with a view to a long-term recording contract had to turn the opportunity down because each lived at an extremity of Metropolitan London and they could not devise a working schedule leaving time for anything else.

That a dozen new good quartets adorn the scene testifies that four dozen musicians in Paris and Prague, Brussels, Ann Arbor, and Parma have succumbed to the old enticements, measured themselves against standards as different as those of Beethoven and Bartók, Brahms and Berg. Whether they lunch at the corner café or "feed" at a university commons, what sustains them is neither fish, nor fowl, nor good red herring, but love for what they are doing.

They must survive both abuse and temptation if they are to reach and stay at the top of their profession. The abuse may come in the form of citation of the classic story involving a composer beset by inspiration and a performer beset by the complications produced by the inspiration. It concerns Beethoven and Ignaz Schuppanzigh, whose quartet performed virtually all of such Beethoven works for the first time. When Schuppanzigh complained that some of the passages in a quartet were unplayable, Beethoven replied: *"Was glaubt er, dass ich an seine elende Geige denke, wenn der Geist mich packt?"* ("Does he really suppose I think of his wretched fiddle when the spirit gets hold of me?")

The temptations may come in the form of those to which Paganini succumbed when he "played octaves and double stops where single notes were indicated and introduced supplementary trills and grace notes of his own" into a Beethoven quartet, according to a contemporary's observation. (Certainly the fastidious Henri Temianka of

today's Paganini Quartet would not consider himself obligated to such procedure.) Or it may come in the temptation to overcomplicate the already complicated by committing the scores to memory and performing them in public without notes. A form of masochism introduced to an American audience by the Kolisch ensemble, emulated by the Manhattan Quartet, and recently revived — at a high level of excellence — by the Quartetto Italiano, it has manifest artistic as well as practical disadvantages. To carry in the mind what is easily accessible on paper must restrict the performable repertory at any one time, creating tensions or possibilities of tensions which negate any theoretical spontaneity or gain in freedom. It also puts an enormous premium on the health of the individual members, as the Quartetto Italiano discovered when it had to cancel a complete American tour because one of its members fell ill. Under ordinary circumstances a substitution could have been made, but who could be found with such a repertory memorized? Nor would it have made commercial sense for a group to use music "just this one tour" at the expense of its advertised preference.

However, if a musician thinks of musicians as a fraternity and of himself as one of the brotherhood, there is no fuller way in which he can realize his conviction than as a member of a string quartet. There was a time when life was leisurely enough to permit Dr. Theodor Billroth of Vienna, a celebrated surgeon, to be an intimate friend of Brahms and a member of a quartet that played together regularly. Or for Nicholas Longworth, Speaker of the House of Representatives, to share musical evenings with Efrem Zimbalist. Amateurs still play chamber music here and there, if not with the regularity they would like or the prevalence I would like. Altogether, however, they would agree with the late Jacques Thibaud when he wrote, some years ago:

> There is nothing so enjoyable for the true artist as ensemble playing with his peers. Solo playing seems quite unimportant beside it. I recall as the most perfect and beautiful of all my musical memories, a string quartet and quintet (with piano) session in Paris in my own home, where we played three of the loveliest chamber music works ever written, in the following combinations: Beethoven's Seventh Quartet, Opus 59, No. 1 (the first "Rasumovsky"), Ysaye, myself, Kreisler, viola — he plays it remarkably well — and Casals, cello; and the Mozart G major, myself, Kreisler violin II, Ysaye, and Casals. Then we telephoned to Pugno, who came over, and after an excellent dinner, we played the César Franck Piano Quintet. It was the most enjoyable musical day of my life. A concert-manager offered us a fortune to play in this combination — just two concerts in every capital in Europe.

Such sound as is suggested by a combination of Ysaye, Kreisler, Thibaud, and Casals may as well be left to the imagination. Nor are there many concert-managers prepared to offer "a fortune" for a chamber music group these days, however illustrious. In any case, for the best players of today — even as for these — satisfaction comes not from the profits, which are limited, but from the rewards, which are enormous.

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually

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*** The manuscript score was dated by the composer *"1812; 8ten ——"*; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.**

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven witholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm.

Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the sym-

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

phony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory,* which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung.* The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory,* must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory;* but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

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* This incident actually pertains to the second performance, but the circumstances were almost identical.

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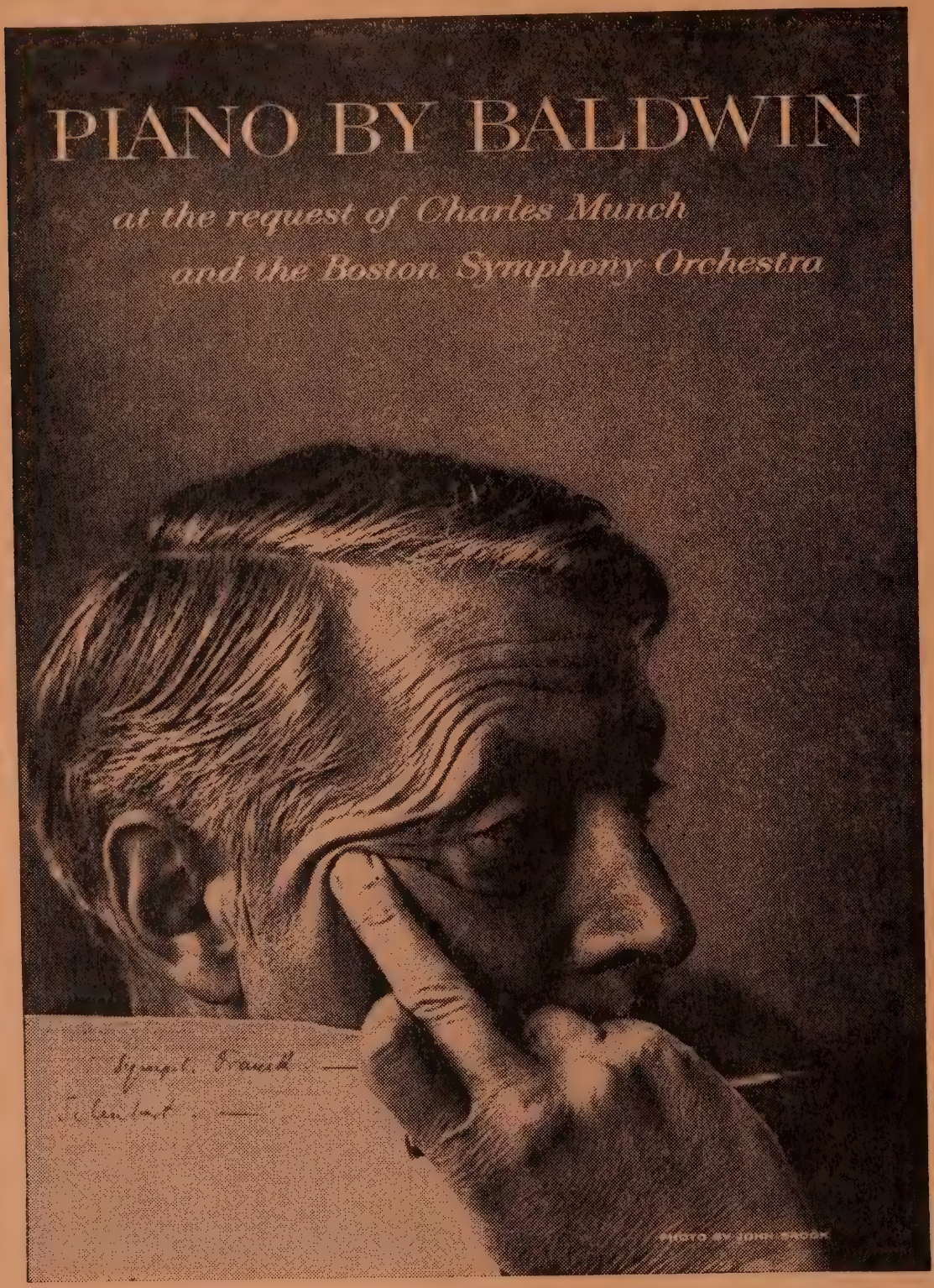

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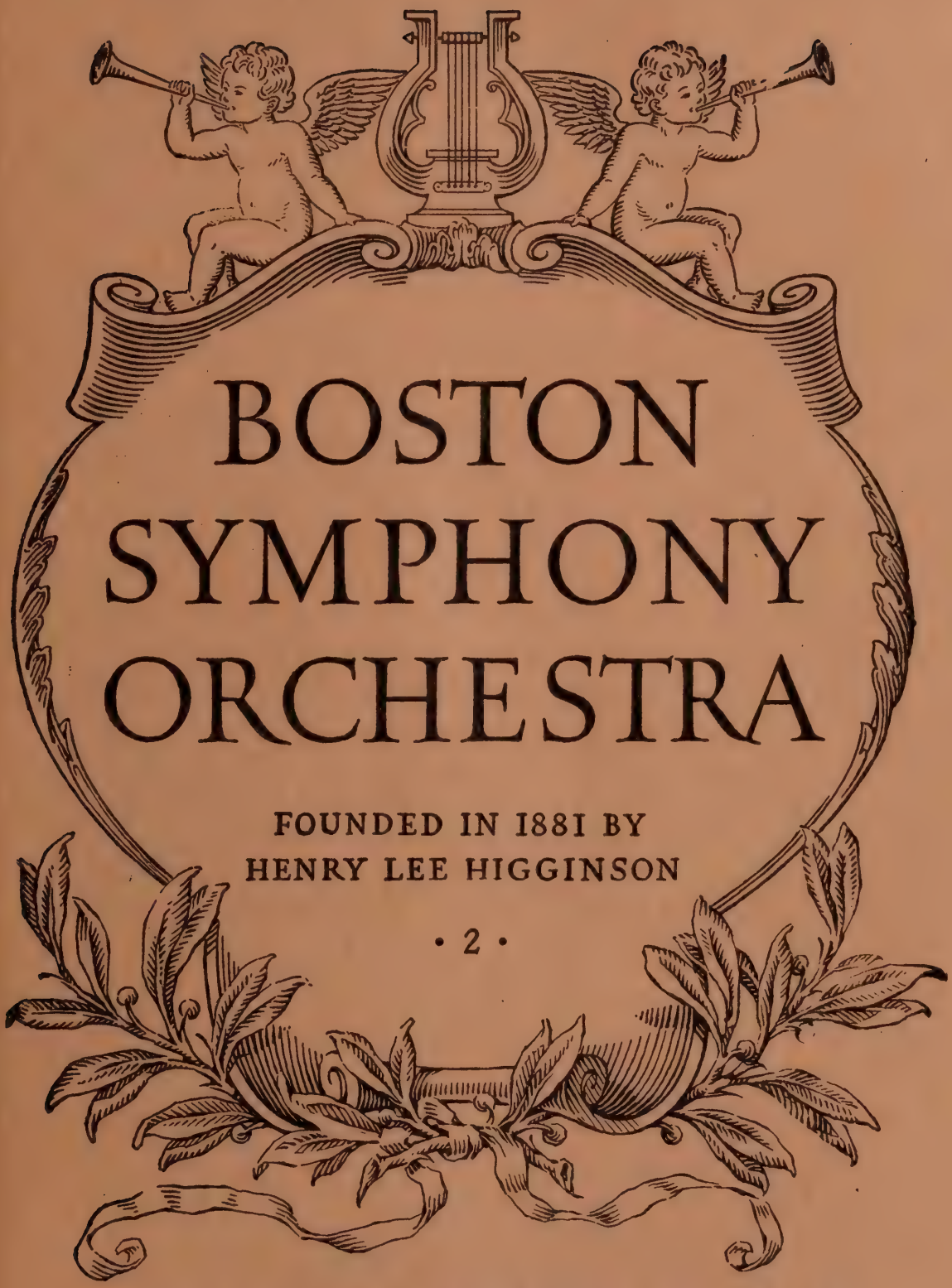

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with historical and descriptive notes by

JOHN N. BURK

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(First performance in New York)

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CONCERTO FOR OBOE AND STRING ORCHESTRA,
IN G MINOR

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Two concertos for solo oboe with strings and continuo (both in B-flat major) were published in 1740 in the collection "Select Harmony," together with a Concerto grosso for Oboes and Strings with continuo, in C. In the twenty-first volume of the Chrysander (Handel-Gesellschaft) edition there appears with these the Oboe Concerto in G minor, with strings and continuo, attributed to 1703. (It had first been published by Fritz Schuberth, in 1860.)

This Concerto was performed at the Boston Symphony concerts February 17–18, 1888, when August Sautet was the soloist; December 3–4, 1909, when Georges Longy was the soloist. On May 1, 1935, Fernand Gillet performed it in the Bach-Handel Festival (the 250th commemoration of the birth of the two composers)

The music for this performance has been loaned by the Edwin A. Fleisher Collection.

IF, as is believed, this Concerto was composed in 1703, it would be one of Handel's earliest works to survive and find publication. Only six trio sonatas for two oboes and bassoon (composed in his tenth year), a *Laudate pueri,* one of innumerable church services, and three German *Lieder* precede it. The bulk of the manuscripts were evidently considered as student efforts by the composer and not preserved. Johann Mattheson wrote that Handel during his three years in Hamburg (1703–1706) composed "long airs and interminable cantatas," scholastic rather than melodious; and John Mainwaring, Handel's early and not always reliable biographer (1760), stated that on leaving for Italy, in 1706, he left two chests full of manuscripts.

Handel had studied for two years (until 1696) in Halle with Friedrich Wilhelm Zachau, learning by his eleventh year to play the organ, the harpsichord, the violin, the oboe, together with the principles of composition. He was an ambitious as well as an industrious musician. It was probably in Halle, either for an amateur oboist, or for his own use, that he composed this concerto. It was in July, 1703, that he made his way from Halle to Hamburg, drawn no doubt by its famous opera company. His native town had no opera, and little music beyond that performed at the Liebfrauenkirche and the Domkirche, and by a few amateurs in private houses. The oboe was especially cultivated. When the set of trio sonatas were found and brought to the composer in London many years later, he is said to have remarked: "I used to write like the devil in those days, but chiefly for the hautbois, which was my favorite instrument."

Handel at the age of eighteen, seeking his fortune in the commercially enterprising, free city of Hamburg, then the first city of opera in the German states, is described by Romain Rolland from the portrait by Thornhill in the Fitzwilliam Museum at Cambridge: "A long face,

calm, but a little coarse, large and serious eyes, large and straight nose, ample forehead, vigorous mouth, and thick lips, cheeks and chin already full, very straight head without wig, and covered with a biretta after the manner of Wagner."

The more familiar figure of the later years of fame and intractable authority is discernible in the young man as his musical ability, extraordinary for his age, becomes known and gives him the right of independent assertion. His first foothold was the position of second violin (*ripieno*) in the orchestra of the opera house on the *Gänsemarkt* (the "Goose Market"). He soon became a close friend of Mattheson, the principal tenor, then twenty-four, a versatile musician, who had already written an opera, *Die Pleyaden*. He was a theorist too, and long conversations can be imagined between the two ardent young musicians. (Later, when deafness put an end to Mattheson's performing career, he became a writer on musical subjects.) Mattheson introduced Handel in favorable places, and Handel gave his friend advice in counterpoint. The two journeyed to Lübeck together the month after Handel's arrival in Hamburg. Their purpose was to investigate the position of organist at the Marienkirche held by the Danish Dietrich Buxtehude, then aging and ailing. Mattheson insisted that Handel try for the organist's position while he showed his talents as harpsichordist. The prompt return of the two to Hamburg may be explained by the proviso that went with the post. Buxtehude had married the daughter of his predecessor, Tunder, and he insisted that his successor marry his own daughter, Anna Margreta. This prospect evidently did not appeal to Mattheson or Handel, nor did it appeal to Johann Sebastian Bach, who made a two-hundred mile pilgrimage to Lübeck two years later, drawn by the coveted position. Incidentally, the buxom Danish lass was ten years older than Handel and Bach (those two being the same age).

The friendship of Handel and Mattheson was broken off (though

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briefly) when their ambitions took the same channel – Mattheson's second opera and Handel's first, *Almira,* were produced. Handel composed *Almira* in 1704, when Reinhard Keiser, Hamburg's if not Germany's principal operatic composer, who was a notoriously riotous liver, began to compose that text but, supposedly bogged in dissipation, could not carry it through. Handel's *Almira* was a success, in January, 1705. Mattheson's attempt was called *Cleopatra,* which was produced on October 20, 1704. Handel led from the harpsichord while Mattheson sang the first tenor part of Antony, well tailored for his abilities. At subsequent performances, Mattheson, having impressed the audience with his death scene, appeared in the pit to displace Handel at the harpsichord and take the last bows. This Handel suffered twice, but on the third occasion he refused to leave his seat. A violent quarrel resulted, visible to the entire house, and after the performance, according to the most likely version of the tale, the two young men had it out with swords in the marketplace before the theatre, while the audience presumably beheld this second and free spectacle. The point of Mattheson's blade broke on a metal button of Handel's coat, putting an honorable end to the duel, and perhaps saving for posterity the destined composer of *The Messiah.*

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RALPH GOMBERG

Ralph Gomberg joined the Boston Symphony Orchestra in 1949 as Principal Oboe. He was born in Boston. At 14 he was accepted by Marcel Tabuteau at the Curtis Institute of Music. At 17 he was appointed by Stokowski as principal oboe in his All-American Youth Orchestra. In the same capacity he served later with the Baltimore Symphony, the New York City Symphony Orchestra, and with the Mutual Broadcasting Orchestra.

Mr. Gomberg's brother, Harold, is the Principal Oboist of the New York Philharmonic Orchestra, and was by coincidence playing in a Concerto by Vivaldi at Carnegie Hall in the same week in which Ralph played Handel's G minor Concerto with the Boston Symphony Orchestra in Symphony Hall, Boston. It is an interesting circumstance that Ralph's six brothers and sisters are with one exception musicians, five having graduated from the Curtis Institute of Music in Philadelphia. His brother Robert is a violinist, Leo a trumpet player, his sister Celia (whose husband is Ruby Newman, the dance band leader) a violinist. Edith (whose husband is George Zazofsky, first violinist of the Boston Symphony Orchestra) is a cellist.

SYMPHONY NO. 2

By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

This Symphony had its first performance at the Boston Symphony concerts of April 11–12, 1958.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, snare drum, bass drum, harp, and strings.

This Symphony was recorded on tape at its first performance as a part of the Recording Guarantee Project of the American International Music Fund, and was subsequently chosen, together with Blackwood's Symphony, as one of the two foremost new works of the season. The two symphonies will consequently be recorded commercially (on one disc) by the RCA Victor Company.

THE following information has been furnished by the composer:

"The Symphony is a transcription for orchestra of the Piano Sonata I composed in 1955. Adaptation for orchestra of solo instrumental pieces had long been practiced by composers of the past. We have innumerable examples from Bach and Handel, etc., up to Ravel, who had beautifully 'transplanted' his most 'orchestrally' orchestral pieces from the pieces he wrote originally for piano. This problem interested me always, especially because when teaching orchestration one asks one's student to do just that, and since finishing the 'pianistic'

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Sonata I was fascinated to re-do it as an 'organically symphonic' work for orchestra. The winter of 1956–57 I spent in Rome and there I plunged into this delicate operation. I tried to preserve the transparency of the original writing by avoiding any unnecessary doublings or introducing any new contrapuntal voices, and the discipline of restriction was inspiring and very gratifying. The only structural change in the whole piece is the final chord, which instead of being on the first beat as in the Sonata, now, in the Symphony, comes on the second.

"The Symphony opens with a Maestoso: a slow, fantasia-like introduction, which is followed by a Doppio movimento allegro of a very fugal character with all kinds of contrapuntal devices. What one may call the development section employs the theme in inversion and augmentation. The movement ends with the return to the introductory Maestoso.

"The second movement is a free fantasia, Andante, the middle section having a sudden turbulent, romantically climactic onrush of triplets.

"The last movement begins with the motive of the Maestoso of the first, and then introduces a new fugal theme in fast sixteenths, which is elaborated in transformations of all kinds with interspersion of the original motive."

• •

Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938–39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award in 1942, a grant from the American Academy of Arts and Letters in 1947, a Guggenheim Fellowship in 1946, and the American *Prix de Rome* in 1948.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto had its first concert performance here on October 31, 1952, when Leo Smit was the soloist. In addition to his Piano Concerto, *Divertimento* and two symphonies, Mr. Haieff has composed a violin concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E.* He composed his First Symphony in 1942.

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ENTR'ACTE

CONVERSATION WITH BEECHAM

This interview was arranged by the magazine "High Fidelity" and published in its issue of October, 1958. It is here reprinted by permission of the two participants. Since the publication, Sir Robert Boothby has been elevated to the peerage, and is now Lord Boothby, K.B.E.

The interview was first published under this heading:

"Wherein the world's wittiest musical peer chats with his old acquaintance, Sir Robert Boothby, M.P., of men, music and many things."

SIR ROBERT BOOTHBY: You have met in the course of your life, Sir Thomas, a number of celebrated composers, and I should like to begin by asking you about one whose paternal ancestors came from my constituency in Aberdeenshire, namely Edvard Grieg. You knew him, did you not?

SIR THOMAS BEECHAM: Yes, I met him when I was a very young man on a trip to Norway. I visited him at his house near Bergen and his wife was there also. They were perfectly delightful. Grieg sat down and played me a little piece which he had just written and his wife sang two of his songs. I can say that no one has ever sung his songs half so well. She had a small but beautiful voice and a complete understanding of mood and nuance — quite unlike certain sopranos who bawl, scream, and shout this enchantingly delicate music. This, of course, should be stopped, if necessary by Act of Parliament.

SIR ROBERT: Grieg reminds me of another Northern composer, Jan Sibelius. Were you disappointed or surprised that Sibelius did not produce more music before his death?

SIR THOMAS: I was not surprised that he wrote no more symphonies. I was a little disappointed that he did not continue his other vein, the

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symphonic poem, in which he had written such splendid examples as *En Saga* and the last one of all, *Tapiola.* I thought he would have gone further along that line, but he did not; he called a full stop to his work, and it shortly became evident that he was not going to publish any more of consequence. I became resigned to the fact; but, of course, there was the usual quota of gossips who are the major pest of our age, holding out hopes that hidden away in Sibelius' house there must be manuscripts and sketches. All bunkum, nonsense, and sheer invention.

SIR ROBERT: Let's move on now to Delius. You, I suppose, are responsible to a considerable extent for having made Delius the figure that he is in music today. Can you tell us something about him?

SIR THOMAS: Delius was a very unusual person, a very uncommon type of man. He was a rebel, an independent, who described himself as a conservative anarchist. This applied to his life as well as to his art. His music, once he had found himself, was largely underivative. He owed very little to predecessors. His ancestry was lost somewhere in the mist of the past. Delius' period of inspiration lasted for about ten to twelve years, say from 1901 to 1914, just as it did with Debussy.

He was, by the way, a first-rate controversialist and very easily wiped the floor with almost everyone of his time. I have heard him converse with Shaw and Belloc and others and he always held his own. Unlike nearly all English controversialists, he had a deep sense of logic. Having created the central point in any argument he hung on to it like grim death and never let go. Other people could scratch around it, but he would always return to the central point.

SIR ROBERT: What about Saint-Saëns? You were acquainted with him, I know. How do you rate him as a musician?

SIR THOMAS: Saint-Saëns was the most accomplished, all-round, second-rate composer in the world. Although he never did anything that was supremely outstanding, he wrote a large quantity of excellent music and it is, all of it, a model of technical proficiency and style, occasionally achieving charm as in the symphonic poem *Le Rouet d'Omphale.* His highest accomplishment was his opera *Samson and Delilah,* which contains three of the best-known songs in the French language. He was a man of great ability, undoubtedly an ornament to his country. But he had a very curious misanthropic disposition. I don't know what the cause was; I think it was inherent. It was not envy or a jealous nature, because he thought of everybody in the same way, with the possible exception of his master, Franz Liszt, who was his idol and in some respects his god.

SIR ROBERT: Was he a good executant himself at the piano?

SIR THOMAS: He was a very good executant, indeed, very correct and cultured.

SIR ROBERT: Did he admire the piano playing of others?

SIR THOMAS: I never heard him express any opinion of others. I don't think he ever went to hear them. Some he personally disliked very much. A case in point was Rubinstein; for some reason or other he could not stand the great Anton. Rubinstein once went to Paris to give about twenty-five concerts at the Trocadéro. He played half the music in the piano repertoire and had an enormous success. Saint-Saëns went nowhere near the place. After it was all over, he happened to meet Rubinstein in the street and said, "Anton, my dear Anton, what are you doing in Paris, when did you arrive?" Could one be more ruthless than that?

SIR ROBERT: I was struck in reading Puccini's life by its sadness, something which we would never suspect from his sunny music. Have you any comment to make? Did you come across him at all?

SIR THOMAS: I knew Puccini very well indeed. He discussed a great many of his operas with me. He talked about their interpretation at great length and was consumed with profound dissatisfaction at the way his works were sometimes given in Italy – notably by the younger conductors, whom he didn't like at all. You have referred to the fact that his works are sunny. I am not sure I would use that description. I think they are generally rather tragic, and always reach their best moments when they are tragic. Those are the moments which appeal to everybody – to people of all classes and tastes. Puccini's music is quite different from that of anybody else. He is the most effective of all opera composers. If you were to ask nine operagoers out of ten in any country in the world whose operas they like best, as I have done, the answer would be Puccini – not Wagner or Mozart or Verdi, but Puccini. I think it is because he speaks to us personally in a way we understand. This is the opinion of waiters, hotel managers, taxi drivers, bus conductors, anybody you like.

SIR ROBERT: And now to finish these reminiscences of composers with whom you were associated, what about Richard Strauss?

SIR THOMAS: Oh, Strauss. He was a very curious man. Like Delius, he had nothing to say about his own music. Delius used to say, "You play any way you like." Strauss didn't even say that; he said, "You play it." When conducting his own music, he seemed to be quite indifferent to the different points of the playing. He was conducting my orchestra before the war in some piece or other and he went right through it without a stop. The leader [i.e., concertmaster], I think it was Albert Sammons at the time, said, "Is there anything you would

like to suggest to us?" He thought for a moment and said, "Yes, bar number 336, up bow!"

SIR ROBERT: You mentioned Liszt just now, Sir Thomas, as the master and teacher and god of Saint-Saëns. Have you any story to tell about him?

SIR THOMAS: I know a great many stories about Liszt, of course. The most interesting of all, I think, is illustrative of Liszt's enormous capacity to read music at first sight. It was told by Hans Richter, who as a young man had acted as secretary to Richard Wagner, when Wagner was living just outside Lucerne. For some time there had been a breach between Wagner and the gentleman who was now his father-in-law, Franz Liszt, the father of Cosima, whom Wagner ran off with. Liszt did not like it at all. However, Richter prevailed upon Liszt to call on Wagner, arousing his interest by saying that Wagner had completed a new opera which he (Richter) had just finished copying out. So Liszt went, and for a while the atmosphere was very frigid. Then Richter produced an enormous score, saying, "This is the new opera." Liszt looked at it. "Ah, comic opera," he said. "You have been studying counterpoint, Richard. I'll see how much you know about it." He went to the piano, played through the overture,

(Continued on page 23)

SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 119 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three

works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony.

practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft.* A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

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* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

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After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and

* Kreissle repeats this as a "well-authenticated confession."

about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théâtre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new artform than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form

with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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SYMPHONY NO. 4, IN E, *Op.* 91

By ALEXANDER NIKOLAIEVICH TCHEREPNIN

Born in St. Petersburg, January 20, 1899

Alexander Tcherepnin composed his Fourth Symphony in 1957 for Charles Munch and has dedicated it to him. It has been awarded the Glinka Prize* and is under publication by Boosey and Hawkes, London.

The orchestration follows: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, and strings. The only percussion instruments are the timpani.

THE following description of Alexander Tcherepnin's new symphony was made by his son, Serge Tcherepnin:

"The first movement of the Symphony (Moderato) is concise in form, based on three groups of thematic material. The second movement (Allegro) is in the sectional form of a valse. The third and last movement (Andante con moto) is of liturgical character: Tcherepnin introduces in it a theme *"requiescat in pace"* from a medieval Russian church chant and uses it as a *cantus firmus.*

"One can find in Tcherepnin's Fourth Symphony the specific aspects of his musical speech: the use of the nine step scale (which, when taken from E reads: E, F, G, G-sharp, A, B, C, C-sharp, D-sharp); the use of the polyphonic proceeding which he terms 'Interpoint' (*punctus inter punctum*); and the rhythmic intensity characteristic of his works. There is also an aim for melodic expansion. And in the second movement, serial chromatic patterns are used as bridges between the movement's sections."

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Alexander Tcherepnin's orchestral *Magna Mater, Op.* 41, was performed at these concerts December 9, 1932. His Second Piano Concerto had its first performance on December 29–30, 1950, with the composer as soloist. The music of Nikolai Tcherepnin (1873–1945), his father, has been performed by the Boston Symphony Orchestra on several occasions.† The elder Tcherepnin, a pupil of Rimsky-Korsakov, was closely associated with the Ballet Russe of Diaghileff for which he wrote or arranged a number of scores, of which *Le Pavillon d'Armide* is the best known. He has composed operas and completed Moussorgsky's *The Fair at Sorochintzy.*

Alexander Tcherepnin studied with his father at the Petrograd

* The Glinka Prize, established by the Russian Mæcenas M. P. Belaieff, has been awarded to Rimsky-Korsakoff, Liadov, Scriabin, and Nikolai Tcherepnin. After 1919, when the Belaieff Foundation emigrated to Paris, the Glinka Prize was awarded to A. Glazounov, to N. Medtner, and now to Alexander Tcherepnin.

† Piano Concerto, October 27, 1922 (soloist: Moiseiwitsch); Three Pieces for Orchestra, October 13, 1933; *Tati tati,* Paraphrase on a Child's Theme, April 11, 1934 (Special concert: soloist, Godoy); Miniatures for Orchestra, November 27, 1931, and, at the same concert, Prelude in Memory of Rimsky-Korsakov, and *The Enchanted Kingdom,* Symphonic poem.

Conservatory, and with Liadov, Sokolov and Thomas Hartmann; piano with Anna Essipova. He spent three years in Tiflis. In 1921, he made Paris his home, where he studied composition with Paul Vidal and André Gedalge and piano with Isidor Philipp. For years he has been active as a pianist, performing his three concertos for that instrument as well as other works of his own. (The First Concerto was composed in 1919 in Tiflis, Georgia, the Second in 1923 in Paris, the Third in 1932 in this country.) He toured Europe and the Orient, making his first appearance in New York in 1926. During the years of the last World War he lived in Paris, but returned to this country after the liberation. In 1948 he joined the faculty of the San Francisco Music and Art Institute. At present he teaches at the De Paul University School of Music in Chicago. Mr. Tcherepnin's works are numerous and include two operas, *"Ol-Ol"* and *The Wedding of Sobeide;* a number of ballets of which the earliest was *Ajanta's Frescoes,* danced by Anna Pavlowa, and the latest, *La Femme et son Ombre;* a *Suite Georgienne* for piano and strings, a *Fantaisie* for piano and orchestra, and a *Concertino* for piano, violin, cello and strings; the four symphonies, a Divertimento, *Op.* 90, for the Chicago Orchestra (it was scheduled for performance in Paris on November 27 of last week), and numerous works for chamber combinations and for piano.

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(Continued from page 12)

looked around and then continued to play the entire score of *Die Meistersinger* right through from sight. Extraordinary! Grieg told me that he took his piano concerto to Liszt. Liszt had never seen it before, but he played it through just like that, talking all the time. He played it very quick, but he played it — anxious to get it over, I suppose.

Probably nobody ever played the piano like Liszt. Somebody asked him how he learned to play so wonderfully. "I did it," he said, "by listening night after night to the greatest singers of the day." Now the singers have to listen to instrumentalists to learn legato. Times have changed.

SIR ROBERT: As you refer to singers, would you say that while the standard is very high now, we have not any tenor, for example, to equal Caruso, or anyone to equal De Reszke, or De Lucia? They are only legends to me.

SIR THOMAS: No, there is not a voice to approach Caruso's. It was unique. The singers of today have a certain standard accomplishment. I say standard because it is just that. For instance, in the United States

there are quite a number of accomplished sopranos. They all sing well, but you can't tell one from the other. The main feature about the great singers of my youth was the remarkably individual character of them all; each one was like no one else. Nobody had a baritone voice like Maurel's, nobody had a bass voice like Plançon's, nor was there a mezzo-soprano like Calvé. Caruso was the same and so was Chaliapin. The average bass of today is as different from Chaliapin as is Euston Station from Westminster Abbey.

SIR ROBERT: You mentioned in connection with Saint-Saëns that he wrote a lot of extremely good second-rate music which has much charm. But the great music of the world, I suppose, would be the music which has magic. How much of that would you say there has been?

SIR THOMAS: Very little. I was once asked for a definition of great music and I had to give it on the spot. I said, "Great music is that which penetrates the ear with facility and quits the memory with difficulty." Magical music never leaves the memory. That is why certain works appeal to me, and I never alter my view about them. I have in mind certain things of Handel and Mozart, the Schubert *Unfinished* and his great quintet.

SIR ROBERT: Anything of Wagner?

SIR THOMAS: I think so, yes, I think so. I believe that the end of the *Walküre* is a great stroke.

SIR ROBERT: *Tristan?*

SIR THOMAS: Oh, yes, definitely, magic itself — particularly the middle of the last act when Tristan sees the ship approaching. Not the second act or the first act. The second act, especially, contains a lot of ordinary nineteenth-century romantic music, some of which is pure Liszt.

SIR ROBERT: Have you come to appreciate certain composers or works you once disliked, or come to be bored with music you once liked?

SIR THOMAS: No, no change.

SIR ROBERT: In other words, the Beecham of 1958 is much the same as the Beecham of 1908.

SIR THOMAS: Just the same.

SIR ROBERT: When you are conducting, you always look as though you are enjoying yourself. Are you?

SIR THOMAS: I am. Of course it depends if I am alone or not. When I have an assisting artist — a violinist or pianist — I may have to qualify that generous statement.

SIR ROBERT: Since you started your musical career, first gramophone

records, then radio, then talking films, and now television have all arisen to play an important part in all our lives. In your opinion, have these developments been, on the whole, a good or bad thing so far as music is concerned?

SIR THOMAS: It's a very large question. Do you mean to say, have they arisen to play a vital part in *my* life or everybody's life?

SIR ROBERT: Everybody's life. Has it made people, peoples in the plural, more musical on the whole, more appreciative?

SIR THOMAS: Well, certainly records have. And I think radio has helped. Now, about films, I don't see the association with music at all. I mean, when I go to see a film and they start playing the music, my ears are deafened and my head goes round and I have to run out of the building.

SIR ROBERT: Does that apply to the *Tales of Hoffmann* which you made?

SIR THOMAS: There are honorable exceptions to the rule! As for television, the only thing I can say is that all the music I have ever seen on television looks grotesque, quite grotesque. You have pictures, you know, of a gentleman playing the horn and then emptying the liquid out of it onto the floor, which of course may be instructive to some people. And then you have somebody sawing away on a bass. Can you think of anything less picturesque than a huge stringed instrument, called bull fiddle in this country for some strange reason or other, being sawed away on like this? Or a singer coming right forward, opening a very large mouth? You see right down the larynx, almost into the tummy, the eyes go this way, the nose goes that way, and the mouth is twisted round; wretched singer, you know, attempting high notes generally outside his or her compass. The whole thing is revolting. That's television so far as music's concerned.

SIR ROBERT: If you had to master the craft of making music again, would you set about it differently, or do just about what you have done?

SIR THOMAS: I wouldn't do it very differently, but I would arrive at a measure of competence more speedily. I have been slow to realize the potentialities of sound. In fact, I have been very much helped in that by the invention of the gramophone, through listening to records, frequently records of other musicians. It's been of great use to me, knowing what to avoid.

SIR ROBERT: Are there any particular musical compositions which you are sometimes obliged to play and positively loathe, and can you give a good performance of them if you have to do it?

SIR THOMAS: I've played very little music that I've positively loathed,

perhaps none at all. I have played a vast quantity of music in which I could discern very little sign of originality or enduring quality, but I have played it because of some interest it has had for me as a student of music generally, as a conductor of an orchestra. I should say half the music I have ever played has not impressed me much, and I've been profoundly conscious at the time that it was doubtful if the music would live ten years. Those fears — or, let us say, in many cases hopes — have been fully realized.

SIR ROBERT: Of all the great composers, which one would you have most liked to have met and talked to?

SIR THOMAS: Oh, oh, it's very difficult to think of *anyone,* because I think that as a class the great composers have been of unattractive demeanor, they've had repellent manners, their information on matters other than music has been exceedingly limited, almost childish, and some have been almost dumb. I have never had an urge to meet composers, you know, though I have been brought into touch with a great many. The most charming of them all was Massenet undoubtedly. He was a man of excellent manners, very pleasing and sometimes delightfully amusing, and he was without envy, or spite, or malice. Debussy rarely spoke. Ravel was very lively, with curious musical predilections, but still very pleasant. Delius eventually could listen to no music at all except his own.

SIR ROBERT: But was good company . . .

SIR THOMAS: He was, until he became tiresome on the subject of religion and Christianity. He considered it a part of his duty on earth to convert everyone to a deeply anti-Christian point of view, especially young people, acting on the Jesuitical principle that if you catch them young you can do what you like with them.

SIR ROBERT: Talking of which, do you prefer, when you are conducting an opera or accompanying a soloist, to work with somebody who has a pretty strong character of his own, or with somebody on whom you can impose your will?

SIR THOMAS: Ah, that depends, entirely. Generally I'd rather have somebody with a very strong character. I remember something that Maurel once said to me about knaves and fools. He said, "I'd prefer a clever knave to a silly fool, because a clever knave you *can* do something with, but you can't do anything with a damn fool."

SIR ROBERT: Do you find any significant differences in musical taste between audiences in England and the United States?

SIR THOMAS: No, no differences at all. I won't say anything as to the nature of the taste. Of course, there is more music given in England

than in the United States. For instance, there are six or seven orchestras in London alone and really only one in New York. Therefore, the orchestral repertoire there is more limited; and I have found that when you go very far outside the standard repertoire, the American public is inclined to resent it, which was the case in England thirty and forty years ago. But fundamentally there's not much difference. In America at the moment there's a very healthy renascence of interest in choral singing. When I first went there, I couldn't get a choir anywhere, for love or money. Now every university has a very fine choir. There are choirs all over the place. That's something, because it means that the amateur is taking part.

SIR ROBERT: Would you say that as far as symphony orchestras are concerned, England probably leads the world today in having three or four of the best in the world?

SIR THOMAS: Well, I may have my own views about the Royal Philharmonic Orchestra, but I don't propose to inflict them on the American public, before whom I am going to conduct next year. At the same time, I want to emphasize this, that everybody should stop talking nonsense about the best orchestra, or the best orchestras, in the world. You see, there are asses in England who say, "*We* have the best orchestras." The Germans claim the same. There is no such thing as the best orchestra in the world today.

SIR ROBERT: They are just good, bad, or indifferent?

SIR THOMAS: There are a very considerable number, more than formerly, of first-rate orchestras, and each one of those has its especial quality. For instance, the French Orchestre National has special qualities; there is certain music that it plays better than any other in the world, and you can't take that away from it. The strings of the Philadelphia Orchestra have a certain quality, a vigor, which is very remarkable. Every good orchestra has its points, its unique qualities, its style, its character. You cannot say, "This is the best orchestra in the world." Any man who does so is ill informed.

SIR ROBERT: But carrying the argument just one point further, would you say that certain orchestras play certain composers, national composers, better? For example, would you say that an English orchestra can play Elgar and Delius better than a French or German orchestra?

SIR THOMAS: Oh, certainly, there's no question about it.

SIR ROBERT: Well, how do you explain the affinity of national orchestras to their composers? Is it a matter of their make-up, or is it a matter of training?

SIR THOMAS: It's a matter of tradition. Now we've just had the

Leipzig Orchestra here, and an orchestra like this, which has played under Mendelssohn, Schumann, Nikisch, Bruno Walter, and so on, performs almost exclusively the music of Germany and Austria. It should play it well and have an insight into it. Whether it plays it any better than the orchestras of England or the United States, I won't say. French orchestras have distinctly a style of their own, far more individual than any others in the world; when they play certain music — in a few pieces by Debussy and Ravel, some things of Bizet — they cannot be surpassed. The merit of English orchestras is that they have not so much a definite character as a wide capacity; they are *more* interested in *more* kinds of music, they've greater curiosity. A German orchestra has very little interest in any music but that of Germany or Austria. A French orchestra, very little interest in music other than that of France. We English are more eclectic, for good or ill, than any other nation.

SIR ROBERT: How do you account for the fact that the symphonies of Sibelius are appreciated here and in America so much more than they are on the continent of Europe?

SIR THOMAS: The feeling in France and the Latin countries is anti-Northern. They want excitement, they want merriment, they want warmth, they want sunshine, they want quick response, you know, to quick emotion. You don't get that in Sibelius. What you get in Sibelius for the greater part of the time is an extreme reticence and a slow delivery, and that of course is very popular in England, it is our tradition. We get it, Sir Robert, possibly from the Government.

SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems

to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn.

Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

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Donald Francis Tovey, in describing the Symphony in the programs of the Reid Symphony Orchestra at the University of Edinburgh,* did not speak of any dark or ominous quality in the music. On the other hand, he writes, "His invention is at a very high power; and in spite of the notorious disconnectedness of the Finale, the total impression of the work is majestic and powerful. To many Schumann-lovers the slow movement is their favorite piece in all Schumann's orchestral music." Professor Tovey does not specifically number himself among these "Schumann-lovers," but he further writes: "The slow movement is a compact lyric in a square sonata-form without development. It is a part of the symphony that leaves no doubt of its beauty and richness; and its perfection of form produces the impression of a very much larger movement than it actually is. It is, in fact, the kind of intermezzo that remains almost peculiar to Schumann in sonata-music; and its great exemplar is the *cavatina* in Beethoven's Quartet, *Op.* 130. If we wished to make a strict form of it we should lay down that it had no contrasting episodes or returns, but this is not necessary so long as the flow is so continuous that the mind takes no account of breaks, but accepts every joint as a continuous feature of lyric melody. Schumann achieved this type of movement in his Third and Fourth Symphonies, and also in his G minor and F-sharp minor Pianoforte Sonatas. In both these cases the slow movements were transcriptions of songs. Other charming specimens are to be found in the slow movements of the Violoncello Concerto and the Concerto for Four Horns. The most impressive examples in later music are the slow movements of Brahms's D minor Violin Sonata *Op.* 108, and G major String Quintet."

The Finale Tovey considers as in the mood "of a convalescent being taken for a comfortable drive and not expected to exert his memory." He moves along confidently and convincingly, yet going "far afield" with "little sense of direction." The close of the Symphony, like many other parts of it, "violates every canon of classical criticism by being quite satisfactory."

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments

* Prof. Tovey's notes on this symphony are not published in the *Essays in Musical Analysis*.

at the climax of the *allegro,* again near the close of the *Scherzo,* and lastly in the wind-up of the *Finale,* and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in the *Finale,* and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpet and horns.

"III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

"IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro.* [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio,* given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original 'Motto' in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory."

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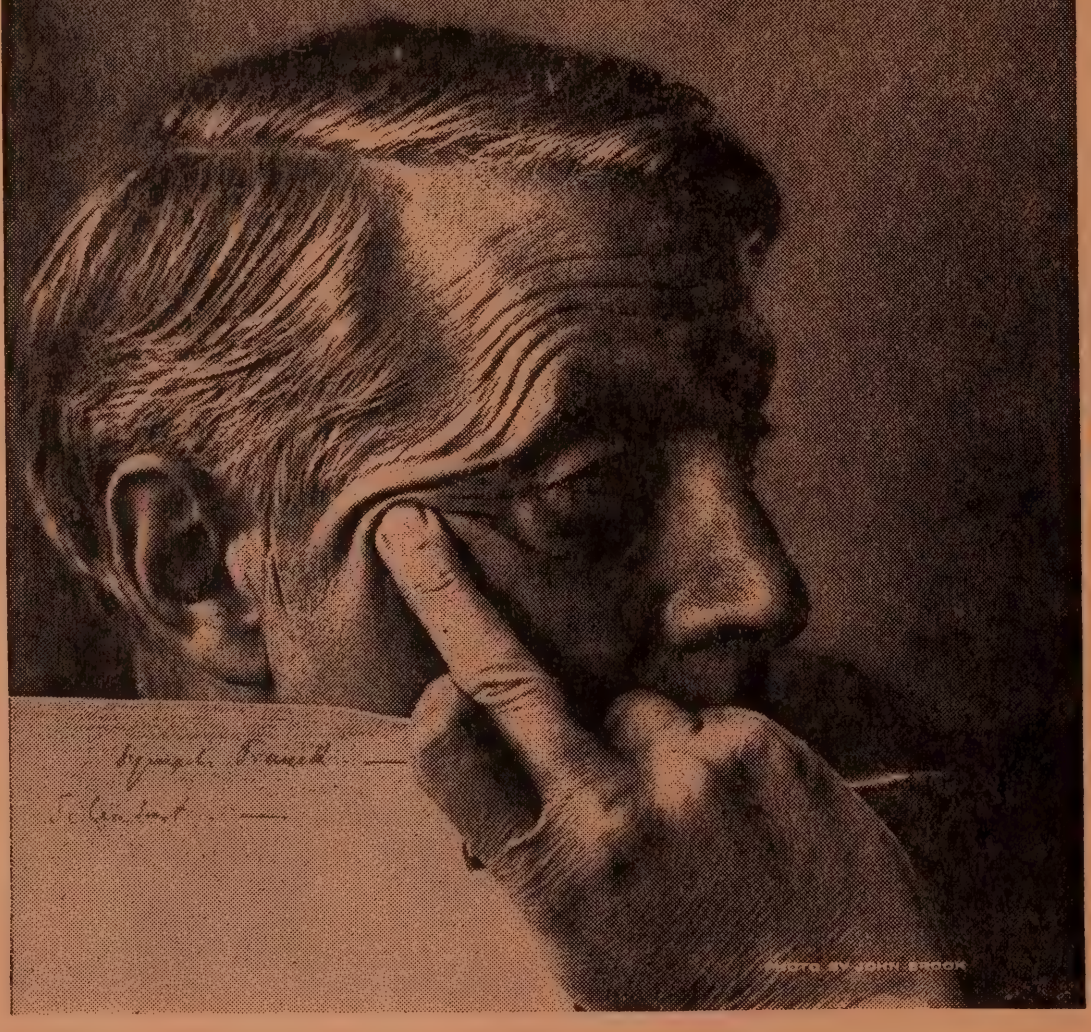

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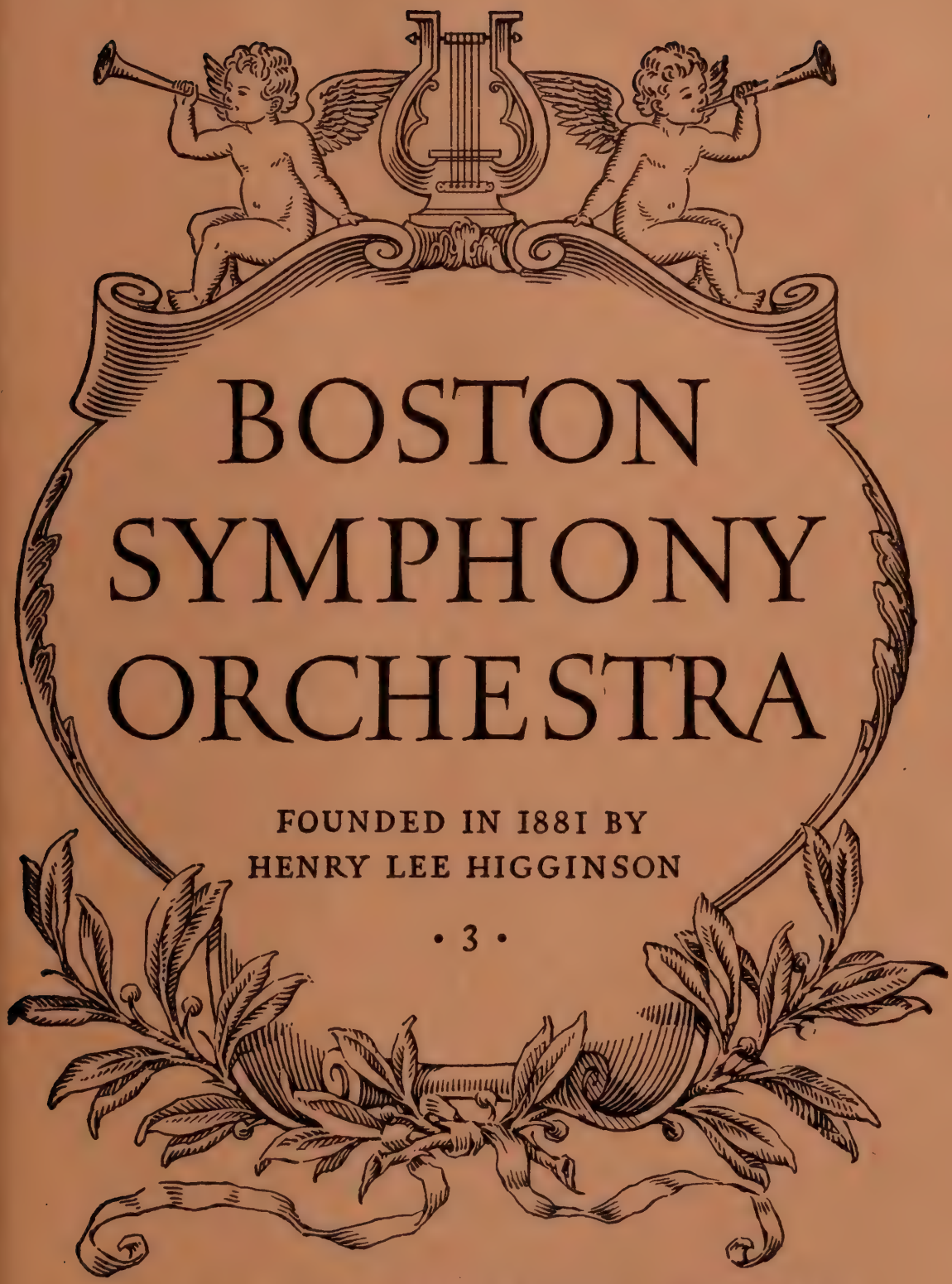

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with historical and descriptive notes by

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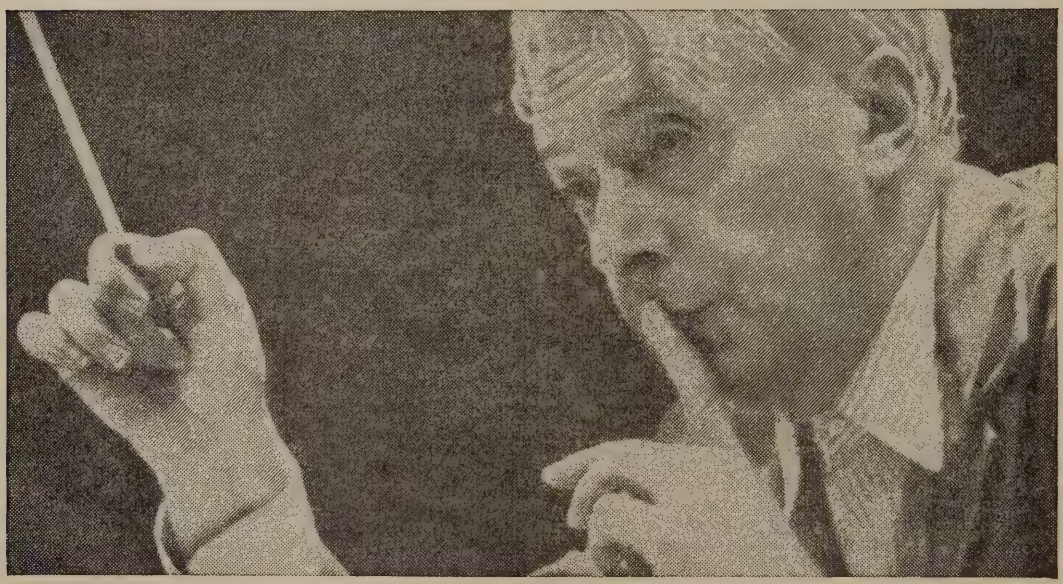

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ROBERT SHAW, *Guest Conductor*

TCHAIKOVSKY . . . *Symphony No. 6, in B minor, "Pathétique," *Op.* 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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KURKA . . . . . Symphony No. 2, *Op.* 24

I. Allegro molto
II. Andante espressivo
III. Presto gioioso

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ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last three seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

He was on the faculty of the Juilliard School of Music, 1946–1950. In the summers of 1956 and 1957 he was co-director with Julius Herford of the Anchorage Festival in Alaska, under the auspices of the University of Alaska, giving concerts in the large high school auditorium and including such works as Mozart's *Requiem,* Bach's *St. John Passion* and Honegger's *King David.* Lectures and classes are given by the performing forces. Since 1953 he has conducted with Mr. Herford a Workshop in Choral Arts in San Diego State College in San Diego, California. He has also conducted the San Diego Orchestra.

He conducted the Boston Symphony Orchestra as guest January 24–25, 1958.

SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op.* 74

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind

which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy – the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals

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useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony – a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears – as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" – that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I never loved any one of

my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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ENTR'ACTE

NEWMAN AT NINETY

By DYNELEY HUSSEY

(From The Musical Times, London, November, 1958)

Ernest Newman was a few weeks short of ninety when, at the beginning of November, he retired as musical critic of the "Sunday Times" of London, a post he had held for thirty-eight years. His Sunday articles have often been quoted in these pages.

One of many commentaries on his career is here quoted.

AND in the terms of one of the several sports he follows, not out! Reference books may tell us that he was born on 30 November 1868; memory may confirm the fact that one has read him, Sunday after Sunday, for some forty years; the evidence of one's eyes may tell one that he has become physically frail; but read him again, this Sunday or the next, and you have the impression of a youthful enthusiasm tempered on the anvil of a mature and well-stored mind, a pugnacity in controversy that is never discourteous or unkind, and, above all, a mastery of the art of writing that arouses the envy of his fellow-practitioners. And there is, always, the individual point of view, taken up and defended against all comers, to excite and hold the reader's interest.

There are many good journalists in the profession of music-criticism, but there are few who possess the combination of scientific scholarship and literary skill that have brought Ernest Newman to the headship of the profession not merely by virtue of his long service. And he has also more substantial and lasting claims to literary and scholastic fame.

First among his achievements is the unravelling of the tangled skein of Wagner's career executed in a series of books that culminated in the four-volume *Life*. The meticulous examination of the huge mass of evidence, often deliberately falsified by interested parties, and its organization into a well-proportioned biography was a Herculean task requiring the acuteness of a Monsieur Poirot in the detection of fraud as well as the literary skill of a great historian. The archives of Bayreuth may yet contain material that will modify Mr. Newman's judgment on details here and there, but they are unlikely to upset the main conclusions of his book, which is not only by far the best work on its important

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subject in any language but is also one of the best biographies in our own, which boasts not a few masterpieces of the kind. To pick it up at any point in search of some fact is to become engrossed in the narrative and forget all about one's particular inquiry!

This mastery was not lightly won, and the victory was the outcome of a strenuous intellectual struggle, by means of which Mr. Newman arrived at the guiding principles of his critical philosophy. Some of the stages of this struggle and its results are sketched, if not fully recounted, in *A Musical Critic's Holiday*. It is typical of the man, who can never be seen in a bus or a train or a hotel lounge without an open book in his hand, that his "holiday" should have been spent in this energetic wrestling with his own artistic soul. He was troubled by the subjective nature of music-criticism and sought to achieve more objective criteria. That he has not himself managed to escape entirely from what he calls "the sensitized plate" type of criticism when confronted with new music is perhaps inevitable, and all to the good. A pure scientist expounding the anatomy and physiology of music might soon become a bore, apart from the probability that, whatever his skill in dissection and his acuteness in drawing conclusions from the facts laid bare, he would discover nothing about the music as a work of art, its "soul" or its "spirit," call it what you will. This elusive factor has not, indeed, escaped Mr. Newman's attention, because he has used his scientific equipment as an aid to, and not as a substitute for, his intuitive perceptions.

In his earlier years he brought to the attention of the public such composers as Elgar, Strauss and Hugo Wolf, who was at that date unknown in England. His first published book, *Gluck and the Opera,* broke virgin soil and remains a source-book for its subject. And in the present year, his ninetieth, he has come forward as the advocate of Carl Orff. One may not agree with the value he sets upon the work of the German composer, but one cannot but marvel at the youthfulness of a mind that can accept and appreciate music so completely different from and, indeed, opposed to all he has admired in the past.

I have known Mr. Newman's writings for nearly fifty years, beginning with his masterly translation of *The Ring*. As a beginner in music-criticism I found myself sitting next the great man throughout a season of Promenade Concerts in Queen's Hall. I had almost written "formidable man" – but formidable? Not a bit of it – a kindly, genial man, ever ready to put his knowledge and experience at the service of a colleague, singularly free of conceit or jealousy, and the wittiest of raconteurs into the bargain. Circumstances have unhappily made our encounters infrequent nowadays, but it has not dimmed my admiration and affection for the old friend and master of my craft as he goes forward towards his century.

SYMPHONY NO. 2, *Op.* 24

By ROBERT KURKA

Born December 22, 1921, in Cicero, Illinois; died December 12, 1957, in New York City

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This symphony was composed by commission of the Paderewski Fund for the Encouragement of American Composers in the first half of 1953. It was first performed by the orchestra of San Diego, California, under the direction of John Barnett, July 8, 1958. It was introduced to Cleveland by Robert Shaw, conducting the Cleveland Orchestra, on November 20, 1958.

The symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, and strings.

WHEN Robert Kurka was given an award by Brandeis University on May 5, 1957, the citation read: "To Robert Kurka, a composer at the threshold of a career of real distinction." Having attained considerable and wide attention in this the last year of his life, he died of leukemia in December, 1957.

The Second Symphony was given the following analysis by Klaus G. Roy in the programs of the Cleveland Orchestra: "The first movement, an alla breve in the tonality of D, Allegro molto, begins with a sharply syncopated theme, an utterance clearly intended to convey a sense of grim determination. The rhythmic kernel of its opening measures becomes the main motive of the movement, repeated and echoed in many ways, augmented, fragmented, and pulsing within the texture. Contrasting with it, yet never allowed to break free, stands a second subject of more flowing cast. The basic thought of that theme, one which begins to exert its sway over the entire movement, appears to be the alternation of minor and major in close succession.

These materials are developed in an abbreviated kind of sonata-allegro form, with the serious first subject predominating; the effect is that of a single idea carried to its logical conclusion. An extended passage in which the first theme is played by various combinations of woodwind and brass over a march-like, pounding accompaniment of other winds and percussion, may remind listeners of similar moments

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in the music of Shostakovitch. The minor-major alternation constitutes also the essence of the closing measures from the full orchestra.

The second movement, marked Andante espressivo, is in 6/8 meter, with B-flat as the primary tonality. The pizzicato figures that open it are like the accompaniment to a song melody. Such a tune, again with a major-minor shift, promptly materializes in violins and piccolo. The whole movement seems to grow from the lyrical, long-breathed melody, even during the more impassioned, Bartokian moments with rushing scales and free, recitative-like phrases. But below, there pulses the steady motion established at the outset, with its characteristic rhythm. Toward the close, the songful theme is heard in a new, almost ecclesiastical garb, with an exceptionally lovely use of the plucked string figure from the opening.

Designed Presto gioioso, D major, 4/4, the finale is the most "neoclassical" of the movements. The opening theme is imbued with a particularly American vigor and directness, brightly scored and decidedly "no nonsense." The consequent phrases introduce a simple rising scale which gains in importance as the movement proceeds. At first, it leads to a buoyantly rhetorical statement from the strings and flutes, which is to recur several times. There are some witty combinations of lines, as one of flutes and piccolo, and other examples of deft scoring. A brass proclamation culminates in a biting dissonance from the horns (A and G-sharp adjoining), above the up-rushing D major scales. The brilliant ending may contain a reminder of the first movement's principal idea, thus bringing the circle full turn.

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On April 23, 1957, Robert Kurka's first opera *The Good Soldier Schweik,* based on the novel of Jaroslav Hasek, was performed by the New York City Opera Company and enthusiastically received. A suite from the opera had been performed by the Little Orchestra Society in New York in 1952. Mr. Kurka composed some notable chamber music of which the Fourth and Fifth String Quartets were performed and praised in 1950 and 1955. He also wrote music which was left in manuscript: several violin sonatas, a Serenade for Small Orchestra, an overture, *Julius Cæsar, Children's Piano Pieces,* and a *Concertina* for Two Pianos and Strings. The composer's obvious talents were recognized with a Guggenheim Fellowship and a Koussevitzky Foundation Commission. Having first studied violin with Kathleen Parlow and Hans Letz, and composition with Otto Luening at Columbia University, from which he graduated in 1948, he became a pupil of Darius Milhaud. He taught at City College and Queens College, New York, and at Dartmouth, but before his death was devoting his full time to composition.

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SYMPHONY, *"MATHIS DER MALER"* ("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

Hindemith's "Symphony," three orchestral excerpts from his then unperformed opera *"Mathis der Maler,"* was first played by the Philharmonic Orchestra of Berlin under Wilhelm Furtwängler, March 12, 1934. Otto Klemperer introduced it to this country at the concerts of the Philharmonic Symphony Society of New York, October 4, 1934. The first performance in Boston was by the Boston Symphony Orchestra on December 7 of the same season, Richard Burgin conducting.

The orchestration follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, percussion, and strings.

The opera *Mathis der Maler,* after lying unplayed for years, was at last brought to the stage of the *Stadttheater* in Zurich, under the direction of Robert Denzler, May 28, 1938. The first American performance of the Opera was given by Boston University February 17, 1956, under the direction of Sarah Caldwell.

BEFORE Hindemith's *Mathis der Maler* was made known as a stage piece, those who examined and described the "Symphony" which the composer drew from it were content to compare the three movements with three famous paintings of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace, the eloquent handiwork of Matthias Grünewald, the sixteenth-century German painter who is the central figure of the opera. Indeed, the composer identifies the three movements specifically enough with the three fine panel groups of Grünewald. The identification still holds when the opera is considered, for although the orchestral excerpts figure importantly in the opera, and are lifted bodily from it, the Isenheim Altar pieces too, with their devotional spirit, pervade the opera and there take on a special symbolism connected with the dramatic action. For example, the third movement, "The Temptation of Saint Anthony," becomes, in the sixth scene, the temptation of the painter himself, drawn into the bitter birth struggles of the Reformation, distracted for the moment from his entire devotion to his art.

"The Angelic Concert" is the overture to the opera. Its principal melody, *"Es sangen drei Engel,"* appears frequently in the opera itself, and is sometimes varied. "The Temptation of Saint Anthony," to be found in the sixth scene, is there given an added effect by choral treatment.* "The Entombment" becomes the intermezzo in the final scene, and also accompanies the final withdrawal of the central figure from the world of strife.

The following description of the orchestral symphony was written by Heinrich Strobel, the German critic:

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* The omission of the chorus in "The Temptation of Saint Anthony" does not alter the instrumental score, in which the parts are doubled. The concert excerpt is not taken "intact" from the opera, but has some excisions and additions.

I. Angelic Concert

(Ruhig bewegt — Ziemlich lebhafte Halbe)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sangen drei Engel'* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on a theme (flute and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda follows a joyous close, *fortissimo."*

II. Entombment

(Sehr langsam)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, wood wind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?),* up to the brass chorale of the final Hallelujah. The cycle of the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of the crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, *fortissimo* on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity

painted by Grünewald for the Isenheim Altar), and in the third part (the Vision of the Temptation of Saint Anthony), old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development. Polyphony, counterpoint inspired by Bach, remains the basis of his musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in the *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation."

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SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31(?), 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, was first performed May 4, 1795, in the auditorium of the Haymarket Theatre, London.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, return to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. There were other concerts, however, at which he presided and at which this Symphony may have been repeated. Haydn left England on August 15, 1795, with a well-lined purse. It is estimated that he made through his three-year sojourn in England some 24,000 gulden* of which about 9000 were used for various expenses.

This Symphony, among the twelve written for London, was tagged the "London" Symphony, an unexplained distinction. But we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England." Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Edmund Kean, Charles Dickens (as an amateur player) and many other celebrities have performed before and since. This concert was a notable occasion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The program opened with the first movement of the "Military Symphony" (also of the London series), continued with an air by Signor Rovedino, an oboe concerto with Ferlendis, who had been Mozart's oboist at Salzburg, a duet by Mlle. Morichelli and Signor Morelli. The first part of the program was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti,

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and second prima donna, Mlle. Banti, continued the program, which was rounded off by a *"finale"* of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about $2,000]. One can make as much as this only in England." He added in English about the singing of Banti: "She song [sang] very scanty" — a less than gallant remark about a singer who was one of the best known and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, only modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely—that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

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HAYDN IN LONDON

Haydn's two sojourns in London were mellow episodes of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His early symphonies and chamber works had been brought forward in England. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work

one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of travelling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth by coach with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Since he was then an obscure young man of twenty, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor crea-

ture." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, 1791, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as "leader," and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." It can be doubted whether Haydn's shrewish wife in Vienna, his "Xantippe," as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a

house which had taken her fancy and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave some preoccupied lessons in counterpoint to the ambitious Beethoven. In January, 1794, answering the urgent summons of Salomon, and after with difficulty obtaining permission from Prince Esterhazy from whom he still drew an absentee salary, he started for London once more. This time he lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestra at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and a stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the

Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated. And upon the composition by Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *"Requiescat in pace!* — J. Haydn."

SYMPHONY NO. 4, *Op.* 63

By WALLINGFORD RIEGGER

Born April 29, 1885, in Albany, Georgia; living in New York

This Symphony is among fourteen compositions which have been commissioned by the Fromm Music Foundation of Chicago for the Festival of Contemporary Arts at the University of Illinois. The music included operatic, chamber and choral works, as well as orchestral works, all of them performed in the spring of 1957 at the University of Illinois School of Music in Urbana. Riegger's Symphony thus had its first performance by the University Orchestra under the direction of Bernard Goodman. It was conducted in Cleveland by Robert Shaw at the Cleveland concerts of December 18 and 20, 1958.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, xylophone, tam-tam, and strings.

Mr. Riegger has dedicated the Symphony to the memory of his wife.

RIEGGER'S *Study in Sonority,* performed on October 23 and 25 last, gave Richard Burgin the opportunity to introduce to these concerts a composer long known in concerts elsewhere, who, at the age of seventy-three, was then heard in a piece he had written thirty-one years before. The Fourth Symphony now presents Mr. Riegger in one of his latest compositions.

When this Symphony was performed in Cleveland, Klaus G. Roy provided a detailed analysis of the score. The analysis is quoted here with the omission of technical details which could hardly be followed by a less than expert musician.

The Fourth Symphony is in three movements which are balanced as well as interrelated. Its technical demands, though considerable, are not extreme; it is possible that the composer kept in mind the capabilities of a university orchestra, albeit an outstanding one. Yet he has not abandoned his constant search for new formal designs, his quest for lines and sonorities and shapes that would be original and meaningful. Although Riegger frequently works with the twelve-tone method, the present symphony uses it only in part, and freely: it is entirely tonal, key-centered; but the directions of key are intentionally

blurred, often left unstated.* There is in the symphony an element of emotional indecision, of skepticism, and of doubt. One may feel the work almost more as a series of searching questions, the exposition of fascinating problems, rather than as a confident declaration or the offering of decisive solutions. Mirrored in this music may be some of the weighty dilemmas of twentieth-century man, sometimes harsh and grim, which the composer invites us to contemplate and experience with him.

The first movement, an *Allegro moderato,* in clear divisions like those of sonata form, begins and ends on the tonality of B. One cannot call it major or minor; it is modal, and purposely fluid. The opening melody in the violas and cellos revolves around the tonic note in a sort of rocking motion, akin to that of Gregorian chant. What is yet more important than the tune itself is its entrance in the violins eight measures later, higher by an augmented fourth (or diminished fifth) — with F as its center. This interval, harmonically unsettled — built on sand, as it were — constitutes one of the basic ideas of the movement.

All the themes, whether played by the strings, the woodwinds, or in a *fugato* by the brasses, seem derived from that concept of a circular direction around a tonic note. There are moments which are not only modal to the ear, but almost oriental. The composer works with small figures which he turns about in constantly shifting light; the effect is that of a kaleidoscope, the patterns of which are never repeated exactly although the pieces are obviously the same ones.

The material of the second movement is taken from a dance composed in 1936 for Martha Graham and her group. Called "Chronicle," it dealt with the suffering of the Spanish people during the years of their civil war; this, the composer has pointed out, accounts for the Spanish flavor of the middle section, as well as its tragic overtones.

Beginning *Allegretto con moto,* the music instantly offers us that equivocal interval of the augmented fourth once more: C-F♯, E♭-A, etc.

These are not technicalities for the scholar and the professional musician. Intervals have specific characteristics, recognizable personalities, distinctive emotional effects; and their use by composers is invariably planned and plotted.† Important also is the rising scale of the strings, with its augmented intervals or whole-tone motion. A slow and ironic *scherzando* develops; the woodwinds play in sixths, but again over whole-tone patterns. If, as we learn, the substance of this movement was composed originally twenty years before the rest, then the composer may have adapted his first and third movements to its tonal methods.

The *Allegro* which breaks in, the winds playing in thirds, has the air of a Spanish dance, a *fandango* perhaps; but its tone is one of forced gaiety, a bit hopeless in its brevity. The opening motion soon recurs — with a kind of wry jocularity, a sadness in its smile. The tonality of the movement is not clarified: beginning on A, it ends on D, the middle section being also in the latter key.

The *Finale* opens *Sostenuto,* with a serious and expansive melodic

* Here, as elsewhere, Riegger may well be demonstrating one approach to what Virgil Thomson has called the major problem of musical language in the second half of this century: the blending of the (originally atonal) twelve-tone method with tonality.

† In the late Middle Ages, the melodic interval of the augmented fourth was shunned as the "diabolus in musica" because of its dissonant or "infernal" nature!

arch treated in free canon or imitation. The tempo quickens, and the same melodic outline is heard in compressed form from the flute; although the theme is not twelve-tone, it gives somewhat the feeling of it during its angular path.

The motion picks up further speed, and we find ourselves in a triple-time *Presto,* essentially a *scherzo* movement. Again, the composer takes small thematic fragments, turning them upside down and sideways. The wide skips of the main theme make their appearance over the tripping activity, and a number of interesting contrapuntal involvements come about. The general atmosphere is that of a satiric dance, with many intriguing juxtapositions of sonorities; the contra-bassoon, for instance, is strikingly employed. The distant intervals of the seventh and ninth are prominent, also in a harmonic sense. This becomes more and more apparent as the arching theme begins to dominate in the *scherzo*-like movement, closing the music in a few slower and declamatory final measures. Revealingly, it is the dissonant or unresolved interval of the major seventh which rules the final chord, with F-sharp in the bass instruments and F natural in the treble.

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Wallingford Riegger has written a large amount of music which has been performed in many parts of the United States and in South America, Europe and the Orient. The list of his published works, as printed, is divided into four categories, the "Dissonant," "Non-Dissonant (mostly)," "Partly Dissonant," and "Impressionist." The *Study in Sonority* is under the "Dissonant" heading; so too is the *Dichotomy,* a twelve-tonal work of 1946 which has caused considerable comment, and the Third Symphony, which had the New York Music Critics' Circle Award for the most significant new work of the season 1947–48.

Riegger's mother was a pianist and his father a violinist. Other relatives were musicians, and when his family moved to New York City in 1900, he changed his instrument from the violin to the cello in order to take part in a household quartet. He attended the Institute of Musical Art where his teacher in cello was Alwin Schroeder, once of the Boston Symphony Orchestra, and in composition, Percy Goetschius. Between 1907 and 1917 he studied in Germany, principally at the Berlin Hochschule, conducting there, in Würzburg and in Königsberg. When the United States entered the war, he returned to his own country, teaching at Drake University in Des Moines, later in Ithaca, and then in New York City.

Since writing serious music has not brought him a livelihood, despite numerous commissions, performances and awards, he has made choral and other arrangements under various pseudonyms. He has written and acknowledged music not in the dissonant idiom, although he admits having been increasingly drawn into new tonal ways.

In an interview with Carter Hartman in the *New York Times* he said:

" 'Gradually I felt the need to express musical ideas for which the older techniques were inadequate. I found the new atonal idiom, with its fresh possibilities in sonority and rhythm, creatively stimulating, and more expressive of the feelings I wished to convey in music.'

"He does not consider the 'modern' idiom either more advanced or less warm than the old.

" 'The idiom, to me, is secondary, depending on the nature of the musical idea. A man who writes dry music in the twelve-tone technique will do so in any style.'

"Although he likes the twelve-tone technique, he feels its limitations at times, and has no hesitation in abandoning it when that happens.

"Nor does he believe that a work has to be 'modern' to be good. If he did, he would be condemning certain of his own fairly recent works, such as the *New Dance* and *The Canon and Fugue for Strings.*

"Only a strong conviction of the esthetic validity of atonalism caused him to return to it again and again, in spite of external discouragements."

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ENTR'ACTE

WALLINGFORD RIEGGER

". . . a romantic who admires strict forms"

By HENRY COWELL

(Quoted from the Musical Courrier, December, 1948)

THOSE who follow American music closely have for some years granted a leading position among contemporary composers to Wallingford Riegger. Perhaps because Riegger himself makes no grand clamor about his own work, the realization of its quality has grown slowly among musicians in general. For about a year, however, public attention has been increasingly focused upon it.

Dissonances such as those in Sonorities no longer upset experienced concert-goers; the opportunities for greater expressivity which attracted Riegger to them are now apparent to a wide audience. This piece not only has easily recognized expressive qualities, but in it the composer has solved for himself a formal problem. In classic music, harmonic form is often established by means of the contrasting rôles played by the tonic, or passive, chord and the dominant, or active, chord. In Sonorities, Riegger invented for himself, out of highly dissonant, unexplored materials, a chord to play the part of the tonic, and another to play that of the dominant. He was delighted when, as he expected, the form of Sonorities sounded brisk and clear merely by use of this device. In later works, Riegger has taken great pleasure in the musical founda-

tion provided by the twelve-tone row, as invented and used by Arnold Schönberg. This method requires the composer to create his own succession of the twelve tones of our chromatic scale for use in a given piece. The tonal pattern, once established, is thereafter varied in rhythm and octave level, but never by transposition or by breaking the sequence first established for the pitches.

Obviously, such a methodology is limiting, self-imposed though it may be. However, as I have pointed out elsewhere, it is less limiting than the canonic form so common in the works of the masters of the 15th- and 16th-century polyphonic school. Their use of canonic form soon began to permit the breaking of the canon before its completion, and a similar relaxation of the strictest rules is perceptible in the works of modern twelve-tone row composers, including Riegger.

Schönberg himself, on the other hand, displayed the most fantastic creative ingenuity in varying the twelve-tone row without stepping outside the technical limits he originally set. Most of his students imitate the results literally, without taking advantage of the many possibilities for discovery open within this field. Wallingford Riegger is very fond of the formal structure obtainable when new musical materials are organized by means of the tone-row concept; but whereas a Schönberg pupil would rather die than be dishonored by breaking a twelve-tone succession in his music, Riegger considers the row as valuable chiefly to give form to an otherwise intractable set of musical materials. He uses it for the sake of coherence, but since his primary objects are expressivity and variety, he has no hesitation in occasionally departing from it.

Riegger's Dichotomy is a fine example of such a departure, notable for its imaginative application of the tone-row principle to a highly dramatic form. The basic idea is a dual one, consisting of two free melodies set in the old question-answer relationship. Two different tone rows, one of eleven tones, the second of thirteen (ten different tones, three of which recur) are used at first as a mere contrapuntal backdrop for the two main melodies introduced at the beginning of the piece, but they are developed consistently in true twelve-tone technique, and finally come to dominate the work in the passacaglia that closes it. Once the passacaglia theme is established in the piano and basses, emphasis shifts to it, although an elaborate contrapuntal treatment of the tone series continues in the higher instruments. Riegger writes of Dichotomy: "Among the special things I should like to point out is what I call 'cumulative sequence,' a device by no means original with me, but used perhaps more consciously and to a greater degree in my work than elsewhere (see my Study in Sonority, Evocation, etc.). This is the old Three Blind Mice idea, keeping the original motive and *adding* a sequence, above or below, instead of

moving the motive itself. I also use something I call 'organic stretto,' e.g., the telescoping of different sections, instead of the subject with itself, as in the fugue. It is like beginning a subordinate theme before the principal theme is established."

Riegger's Third Symphony, like all his orchestral music, employs a fascinating variety of instrumentation. It is a work of unusual appeal. The opening passage exposes the melodic form of the twelve tones on which the work is based. The first four tones are announced in strings and bassoons; there is a *fermata* on the last of these four tones, which allows them to impress themselves on the mind of the hearer. The next three tones of the row are given out by the oboe, which then cuts back to the original four before adding the last five tones of the row. The whole row on which the work depends is therefore heard in this oboe solo. In Riegger's arrangement, the row contains three half-tones, and also a major seventh and a minor ninth, which can be turned into half-tones by shifting one of the tones to another octave. The form of the first movement rather emphasizes the wider leaps, despite the occurrence of half tones. The slowly lyrical melody in the second movement devotes itself to the easily singable stepwise intervals. In spite of its use of melodic material related to the row, this movement does not use tone-row types of development, but rather develops a motive in classic symphonic fashion. It is related to the other materials, through its dissonant texture rather than through its structure. The last movement of this symphony makes relatively free use of tone-row devices, but builds toward the chromatic by a progressive narrowing of the wide leaps, so that one is not too surprised to find the climax of the Symphony based on the chromatic half-tone and the repeated tone, with only a nostalgic gesture toward the opening oboe's melodic row.

"SYMPHONIE DE PSAUMES," FOR ORCHESTRA WITH CHORUS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The actual first performance took place in Brussels, by the Brussels Philharmonic Society, December 13, 1930, Ernest Ansermet conducting. The initial performance by the Boston Symphony Orchestra was given in the following week, December 19.

The following note is given in the score: "The three parts of this symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXXVIII for the First Part of the Symphony; verses 2, 3, and 4 of XXXIX for the Second Part; Psalm CL, in its entirety, for the Third Part. The chorus should be of children's voices. Failing these, women's voices (sopranos and altos) may be substituted." [The score contains parts for sopranos, altos, tenors, and basses.]

Stravinsky dispenses entirely with the high strings, using the 'cellos and basses for the reinforcement of his tonal foundations. The wood winds contain no clarinets, but 4 flutes and piccolo, 4 oboes and English horn, 3 bassoons and contra-bassoon. There are 4 horns, 5 trumpets, including a high trumpet in D, 3 trombones and tuba, harp, 2 pianos, timpani, and bass drum.

IN *"Chroniques de ma vie,"* Stravinsky tells of the circumstances under which he wrote his *"Symphonie de Psaumes":*

"The idea of composing a symphonic work of considerable proportions (*envergure)* had occupied me for a long time. I therefore willingly accepted a proposition which coincided entirely with my inclinations. I was given full liberty in the form of the piece, as well as the forces which I might require for its performance. My only constriction was in the matter of time. . . . My work upon the *'Symphonie de Psaumes'* began in the first part of the year (1930), and was frequently interrupted by a number of concerts in Europe, in which I took part at times as conductor, at times as pianist. My last work, the *'Capriccio,'* was having a considerable success in different cities. I had to perform it in Berlin, Leipzig, Bucharest, Prague, Winterthur, and in addition, to conduct concerts at Düsseldorf, Brussels and Amsterdam. At the beginning of the summer, I could at last give my whole time to my symphony, of which I had then completed only one part. As for the two others, I wrote them entirely – at first at Nice, then at Charavines, through which I was passing, at the edge of the little Lake Paladru. The 15th of August I put the last touches on the draft of the score and could work at ease upon its orchestration, already begun at Nice."

"The juxtaposition of the three Psalms," according to a note in a French program, "is not fortuitous. The prayer of the sinner for divine pity (Prelude), the recognition of grace received (double fugue), and the hymn of praise and glory are the basis of an evolutionary plan. The music which embodies these texts follows its development according to its own symphonic laws. The order of the three movements presupposes a periodic scheme and in this sense realizes a 'symphony.' For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

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The fact that Stravinsky used the title "symphony," and that he inscribed this work *"à la gloire de Dieu,"* has caused considerable speculation. The composer has chosen thus to explain his motives (in his memoirs):

"The form of the Symphony, such as it has been left to us by the 19th century, has undergone a great expansion in an epoch the ideas and languages of which have become increasingly strange to us as we have emerged from it. The form itself scarcely attracted me. As with my sonata, I wished to create an organic entity without conforming to the different schemes long adopted; rather to give my piece a periodic order such as that which distinguishes the symphony from the suite as merely a succession of pieces in varied character.

"At the same time, I considered the resources of sound from which I was to build my edifice. As I saw it, my symphony must rely mainly upon contrapuntal development, and for that I had to enlarge the means at my disposition. I decided upon a choral and instrumental combination in which the two elements should be given an equal prominence. In this, my point of view coincided with that of the old masters of counterpoint, who neither reduced the function of the chorus

to a mere homophonic voice, nor the instrumental portion to an accompaniment.

"As for the words, I sought them among the texts especially created to be sung, and naturally the first source which occurred to me was the Psaltery. After the first performance of my symphony, my attention was drawn to a criticism in which the writer asks himself: 'Is the composer forcing himself to be Hebraic in his music? Hebrew in spirit, in the manner of Ernest Bloch, but without too much reminiscence of the synagogue.' Without dwelling upon the real or pretended ignorance of this gentleman, who did not seem to know that through 2,000 years the Psalms have not necessarily been connected with the synagogue, serving as the principal basis for the prayers and ritual song of the church, is not the ridiculous question put by him a devastating exposition of a mentality which one meets with increasing frequency in our epoch? Evidently these people have forgotten how to consider the texts of the holy scriptures from any but the ethnographic, historic, or pictorial angle. The fact that one might be moved by the Psalms without thinking of these accessory elements would surprise them and set them to looking for enlightenment, but for a jazz piece to be called 'Halleluiah' strikes them as quite natural. All these misguided people go on the assumption that one always seeks in music something apart from what it is. The important thing for them is to know what it expresses, and what the composer had in mind when he wrote it. They seem never to realize that music is a fact in itself, independent of what it might suggest to them. In other words, music begins to interest them only in so far as it can be made to implicate things outside of itself, things in themselves familiar and tangible.

"Most people love music because they count upon finding in it such emotions as joy, grief, melancholy, an evocation of nature, a dream or a reflection of 'everyday life.' They look for a drug in it, a 'doping' (*sic*). It is of little consequence whether this way of approach is expressed directly or through a veil of artificial circumlocutions. Music would not be worth much if it had such a destination. When people learn to love music for itself and concentrate upon its intrinsic value, their enjoyment will be of a much higher sort."

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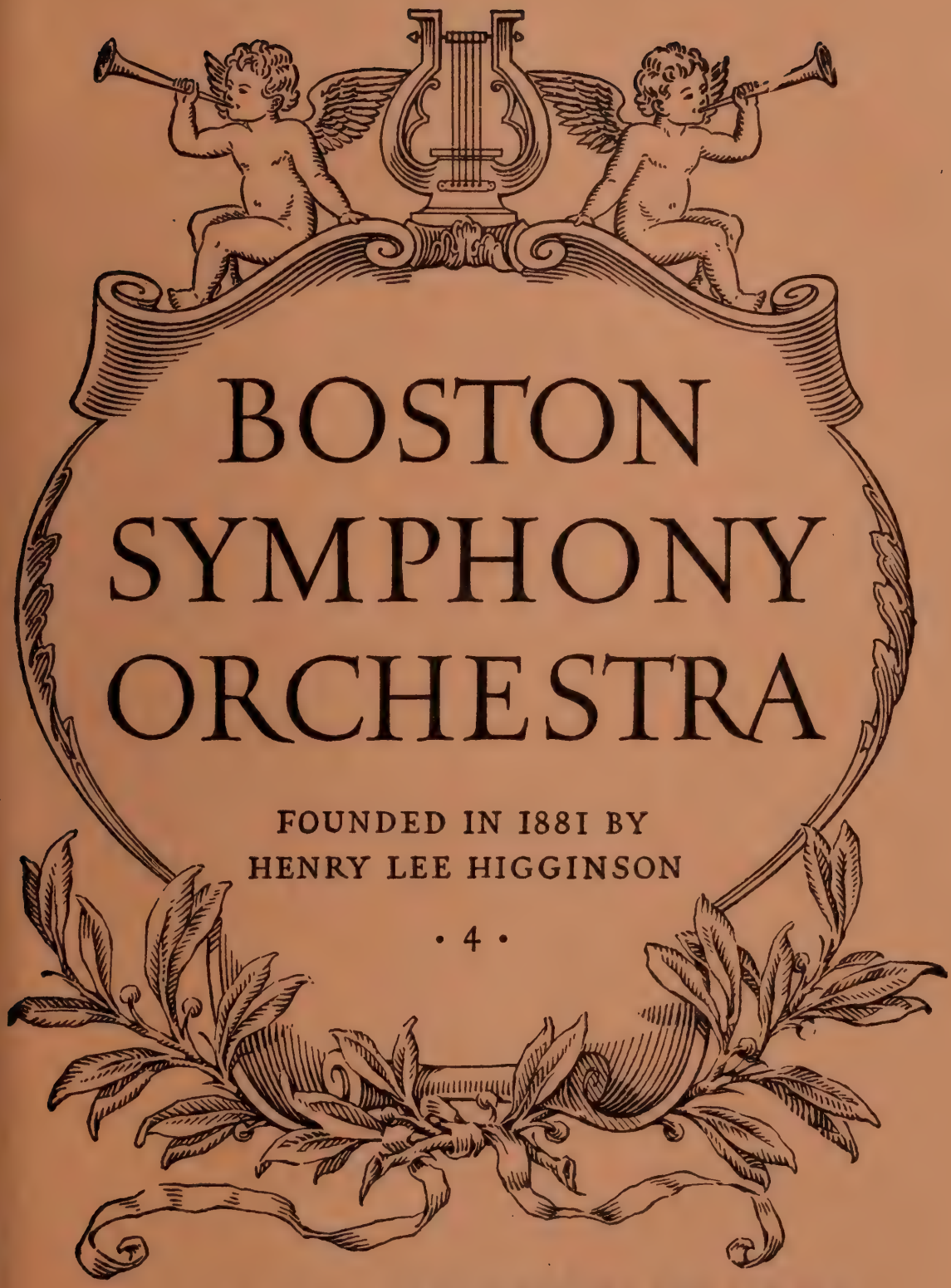

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with historical and descriptive notes by

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Fourth Evening Concert

WEDNESDAY, FEBRUARY 18, *at* 8:45 *o'clock*

Program

WEBER ..... Overture to "Oberon"

PISTON ..... Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

TCHAIKOVSKY ..... *Violin Concerto in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

RAVEL ..... *La Valse, Choreographic Poem

SOLOIST
HENRYK SZERYNG

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BALDWIN PIANO

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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, in Germany, November 18,* 1786;
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that

* The date of Weber's birth is universally given as December 18, 1786. Nicolas Slonimsky, who has profitably devoted his time to the checking and correction of wrong dates handed down from one compiler of dictionaries to another, offers this information: "Music dictionaries, the Encyclopedia Britannica, and other reference works all give the wrong date of Weber's birth, December 18, 1786. I have obtained a copy of Weber's registry of baptism from Eutin, Germany, which states that Carl Maria Friedrick Ernst von Weber (his full name) was baptized on November 20, 1786. He was probably born on November 18, which was the day on which he celebrated his birthday in later life. At any rate, the discovery of his baptismal registry disposes of the December 18 date which for some reason has been accepted even by Weber's German biographers."

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language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough,

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *Der Freischütz* and *Euryanthe*, and his *Jubilee* Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to *Oberon* is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it – the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to *Oberon* will always remain a monument of strength to the fame of the dramatic, romantic composer."

The late Pitts Sanborn, as annotator for the Philharmonic-Symphony Society of New York, has related interesting circumstances about the preparation of *Oberon*:

When Weber composed *Oberon* he was a dying man and he knew it. Yet the music in its sum total is cheerful, brilliant, abounding in vitality, keen for the high emprise. Chivalrously the doomed musician steps forth to face his chivalric theme, wearing bravely his gallant plume without a difference. We may well doubt whether an artist's physical state is necessarily mirrored in his work.

The writing of *Oberon* is a chronicle of courage and pathos. In 1824 the management of Covent Garden was in the hands of Charles Kemble of the famous theatrical family – an eminent actor himself and a brother of John Philip Kemble and Sarah Siddons, as well as the father of Fanny Kemble and thus the great-grandfather of the American novelist Owen Wister. Inspired by the immense vogue of *Der Freischütz*, he desired an opera by Weber expressly composed to please the British public. So in July, 1824, he went to Ems, where

Weber, already consumptive, was taking the waters, to discuss the matter in person with the composer.

Kemble had two subjects for an opera in mind. One was Goethe's *Faust*, the other Wieland's poem *Oberon* (derived from the *chanson de geste "Huon de Bordeaux"*). Weber had doubts concerning an operatic *Faust* but *Oberon* seized his fancy. Planché was selected to supply the book and Weber himself was to go to London to superintend the rehearsals and conduct the earlier performances. Then came the question of money.

Weber refused Kemble's first offer of £500, but when the manager doubled it, he accepted. True, his doctor told him frankly that if he were to go to London, between the climate and the work involved, the end would be a matter of months or perhaps weeks, whereas if he would spend one year in Italy he might live for four or five. Weber thought of his wife and children and their needs after his death. "As God wills!" he exclaimed and chose London.

• •

The première was a triumph. Benedict in his life of Weber, after recording that the overture was so wildly applauded that the composer-conductor had no choice but to repeat it, goes on to tell us that every other piece also received its full meed of approbation, "and without a single dissentient voice, to the last note of the opera. When the curtain fell, the entire audience, who had shown the composer their attention and regard by remaining in their places till all was over, rose simultaneously with frantic and unceasing calls for Weber, who at last appeared, trembling with emotion, exhausted, but happy."

After the performance Weber could write to his wife: "By God's grace I have had tonight such a perfect success as never before." And though dying, he conducted eleven more performances of *Oberon* and several concerts, including one of the Philharmonic Society and a benefit concert at the Argyll Rooms. His entire earnings in London amounted to the equivalent of $5,355.

On the evening of June 4, Weber had to be helped upstairs to bed. To Fürstenau he remarked: "God reward you for all your kind love to me. Now let me sleep." The next morning the maid informed Smart that she had knocked at Weber's door but there was no answer. Smart, who sent at once for Fürstenau and a doctor, relates in his diary: "On bursting open the bedroom door, we found Weber dead, lying tranquilly on his right side, his cheek in his hand."

Smart's house, at 91 Great Portland Street, was provided in 1894 with a memorial tablet, the gift of the Incorporated Society of Musicians, telling that there Weber had died. The house stood till 1907, when its old walls yielded to the march of progress.

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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948, and again on December 31–January 1, 1948–49. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, 2 harps, and strings.

THE First Symphony of Walter Piston was introduced by this Orchestra March 8, 1938, the composer conducting. The Second Symphony was performed here March 6, 1944, when G. Wallace Woodworth was the guest conductor. The Fourth Symphony was performed October 10–11, 1952; the Fifth, October 26–27, 1956; the Sixth, November 25–26, 1955 (first performance). Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

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CONCERTO FOR VIOLIN, IN D MAJOR, *Op.* 35

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first full performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921; Efrem Zimbalist, April 25, 1924; Toscha Seidel, November 24, 1933; Mischa Elman, November 30, 1945; Erica Morini, October 18, 1946; Anshel Brusilow, January 4, 1952; Nathan Milstein, March 28, 1953; Zino Francescatti, November 1, 1957.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

It was first dedicated to Leopold Auer; later to Adolph Brodsky.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin Concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.

The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's *Symphonie Espagnole*, in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old tradi-

tions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not

know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio,* with its tender national melody, almost concilates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, gives evidence that it could hardly have been intelligible:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new piece, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied

with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything pianissimo, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly."

In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating program music and the Russian school"), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

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HENRYK SZERYNG

Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. During his present tour, he is introducing Mexican music into his programs as a good will mission of the Mexican Ministry of Education.

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"LA VALSE," Choreographic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Move-

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ment of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis*

* *Misia and the Muses,* The John Day Company, New York.

and Chloe, rather uneven but containing ten minutes of such exquisite music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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† Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

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SCHUMANN . . . . . Overture to Byron's Manfred, *Op.* 115

BEETHOVEN . . . . . Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo vivace

INTERMISSION

MARTINU . . . . . "The Parables"

I. The Parable of a Sculpture
II. The Parable of a Garden
III. The Parable of a Labyrinth

(First performance in New York)

ROUSSEL . . . . . Rapsodie Flamande, *Op.* 56

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BALDWIN PIANO RCA VICTOR RECORDS

OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The first concert performance was at Leipzig, March 14, 1859, when Schumann conducted. The Overture was first played in New York at a Philharmonic concert November 21, 1857. The complete "Manfred" music was performed by the same orchestra May 8, 1869, when Edwin Booth impersonated Manfred. The Overture was first performed in Boston at a Harvard Musical Association concert November 17, 1869. The complete music was first heard in Boston when the Cecilia Society performed it April 24, 1880. Howard Malcolm Ticknor was the reader. The Overture was first performed at the Boston Symphony concerts February 24, 1882, and was last heard in the series November 7–8, 1952. The complete "Manfred" music was first performed by this Orchestra March 21, 1884, and again in 1886, 1892 and 1899. Three orchestral excerpts were performed under M. Monteux's direction April 14, 1922.

The Overture calls for the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

"DOES anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal,* April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in *Manfred,* as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred,* Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:

"Ay,
Thou wingèd and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me — I should be
Thy prey, and gorge thine eaglets; thou art gone
Where the eye cannot follow thee; but thine
Yet pierces downward, onward, or above,
With a pervading vision. — Beautiful!

How beautiful is all this visible world!
How glorious in its action and itself;
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will
Till our mortality predominates,
And all men are — what they name not to themselves
And trust not to each other."

The apt imagery of Byron and his adroit euphony could have meant little to Schumann*; no more than it could have meant to Tchaikovsky, writing his *Manfred* Symphony, or Berlioz, writing his *Harold in Italy*. Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read *Manfred* aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul painting, full of

* Schumann necessarily abridged some parts of the poem which he set to music. Most of the splendid soliloquy from which the above quotation is taken is omitted in concert performance.

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tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

The Overture has often been singled out for praise. Robert Schumann, who without conceit could be confident as well as dubious about his own music, thought well of the Overture in particular and wrote to his friend Liszt, who was about to produce "Manfred" at Weimar: "As to the music, dear friend, I hope you will like the Overture. I really consider it one of the finest of my brain children and wish you may agree with me." When the first section of the "Manfred" music, including the Overture, was completed on November 14, 1848, Robert brought home a bottle of champagne, according to a pleasant custom of the Schumann household, and Clara invited friends for a little "birthday celebration" of the new score. The complete music, which consists of entr'actes, choruses of "spirits," and an occasional undercurrent to the spoken text, has been performed with success, but the Overture has received the highest praise. Frederick Niecks, Schumann's principal biographer, considered it not only Schumann's "greatest achievement as a composer of program music," but his greatest "as a composer generally," and "one of the most original and greatest orchestral compositions ever conceived, one of the most powerful . . . one of the most sombre soul portraits ever painted. . . . The sombreness is nowhere relieved, although contrast to the dark brooding and the surging agitation of despair is obtained by the tender, longing, regretful recollection of Astarte, the destroyed beloved one." H. E. Krehbiel considered this as the "most profoundly subjective" of Schumann's works, "as consistently as the prelude to Wagner's *Tristan und Isolde* an effort to delineate soul states and struggles without the help of external things. To understand it one must recall the figure in Byron's poem — the strong man torn by remorse, struggling with himself, bending supernatural powers to his will, yearning for forgiveness and death, tortured by a pitiless conscience, living in a solitude which was solitude no more, 'but peopled with the furies,' condemned by his own sin to number

> 'Ages — ages —
> Space and eternity — and consciousness,
> With the fierce thirst of death — and still unslaked!' "

Paul Graf Waldersee has described the Overture, in *"Musikalische Vorträge,"* as "a deeply earnest picture of the soul, which describes in the most affecting manner the torture and conflict of the human heart, gradually dying out, in allusion to the liberation wrought through death. It is always a dangerous thing to approach such a creation with

the intellectual dissecting knife and seek to read from it the definite ideas of the composer. In this special case one can hardly err, if he assumes that the master wished to indicate two fundamental moods of feeling: on the one hand that of anguish, which is the consequence of sin — the unrest that is coupled with resistance to divine and human laws; on the other, that of patience, of forgiveness — in a word, of love — so that to the soul's life of Manfred he might offset that of Astarte. The rhythmic precipitancy in the first measure of the Overture transports us at once into a state of excited expectation. After a short slow movement, the development begins in passionate tempo, the portrayal of the restless and tormented mood. It is the syncope, employed continually in the motive, that indicates the conflict of the soul. This storms itself out, and then appears the expression of a melancholy, milder mood. Mysteriously, in the *pianissimo*, three trumpets are introduced in isolated chords: a warning from another world. But the evil spirits cannot be reduced to silence; with increased intensity of passion the struggle begins anew. The battle rages hotly, but in the pauses of the fight resound voices of reconciliation. At last the strength is exhausted, the pulse beats slower, the unrest is assuaged, the music gradually dies away. A slow movement, nearly related to the introduction, leads to the conclusion. With this Overture Schumann has created one of his most important instrumental works."

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The orchestral portion of the Concerto is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 — the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem,

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, stuyding the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!' "

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until its capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

"If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of

the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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EUGENE ISTOMIN

Eugene Istomin was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Mieczyslaw Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this Orchestra at the Berkshire Festival, August 7, 1955. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and among many concerts in Europe has given joint recitals with that artist.

TRANSATLANTIC BROADCASTS

On January 23 and February 13, the Boston Symphony concert was transmitted to Europe by the Transatlantic Cable. It is broadcast live by means of the BBC, the Radiodiffusion Française, Radio Brussels, Swiss Broadcasting Corporation and the Yugoslav Radio.

THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

The Parables are dedicated to Charles Munch.

THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

The Parable of a Sculpture

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

The Parable of a Garden

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

The Parable of a Labyrinth

Theseus: Who are you?

The Man: The town crier. It is I who announce marriages and deaths. You are already in the labyrinth.

Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

• •

It is a fact, but no cause for romanticizing, that Martinu was born in a belfry. He could hardly have gazed upon the little community of Policka (near the Moravian border) as a speculative philosopher in an ivory tower. His father was the town bell-ringer as well as a simple shoemaker and a kindly parent, and dwelt with his wife and four children in an apartment in the five-spired church. Bohuslav, the youngest,

studied and became proficient upon the violin, tried to compose (with little guidance), and developed his lifelong fondness for reading and for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the *"Groupe des Six,"* with the exception of Honegger. Many of his works (notably *Vanishing Midnight, Half-Time,* the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer,* the ballets *Istar, Who Is the Most Powerful in the World?* and *Revolt*) were performed in Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La Bagarre* in 1927, *La Rhapsodie* (*"La Symphonie"*) in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet (1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936–37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Ouennehen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in

obtaining passage on the steamship *Exeter* from Lisbon on March 21, 1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard) and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the *'Anschluss,'* and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

"By a lucky chance, the Czecho-Slovak conductor George Szell had rescued a copy of the work from Prague, just in time. I had no idea of the existence of a copy, and it was a happy surprise to learn of it on my arrival in America."

Dr. Koussevitzky ordered an orchestral work for the Koussevitzky Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1942. The result of the commission was the First Symphony, completed in the same summer, and introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor,* performed at the Berkshire Festival in 1956, completes the list to date of Martinu's music at the concerts of this Orchestra. [COPYRIGHTED]

* This statement applies to the war.

THE "COSMOPOLITAN" MARTINU

MARTINU is often called a "cosmopolitan" artist. Certainly circumstances have tended to make him one. Born in a small rural community near the borders of historical Moravia, he went to Prague to complete his musical studies at the Conservatory. There he came into contact with the music of the world at large. Debussyan impressionism in particular drew him to Paris, which he made his home from 1923. When the War descended, he found his way, under difficulty, to America, where he has lived until his recent return to Europe. He has therefore made his home and established close associations in three parts of the world.

If the considerable amount of music he has written in each country were a direct reflection of his surroundings (this, of course, never happens), he would indeed be a cosmopolitan artist. Czech writers have recognized his music as fundamentally in their racial tradition; Parisians have pointed out his distinctly French taste; critics here have looked for a sense of "liberation" in his music in America since 1941. If there is at least a small amount of truth in each claim, it is certainly true that his growth has been cumulative rather than transitional. His early ballets, such as *Spalícek*, and his songs as recently as 1943, are thoroughly in the style of Czech musical folklore. His sense of form and color, the immaculate detail which is basic in his music, has helped him to find congenial companionship in France, and remained a part of his style when, in the United States, he was induced to diversify his art and to expand into the larger orchestral forms. Meanwhile he has always kept his fondness for chamber combinations, particularly the combination of a small orchestra with a solo part or a concertante group. He has never forfeited his earlier loves, his passion for every aspect of the stage, expressed in many ballets and operas, and if he has not set English opera texts to match his Czech and French ones, the reason has been partly circumstance, partly his only recent familiarity with the English language.

When a Central European critic, Andreas Liess, labelled him as "a neo-classicist of the purest water" he failed to make a point, partly because a neo-classicist of *"reinste Wasser"* does not really exist, but mostly because Martinu would be one of the last to be pinned with such a tag. His explorations in formal structure, harmonic color, counterpoint, free fantasy, are too diverse, too individual and too much a part of his own musical nature to be tied up with any past. His study of the music of former periods, the early contrapuntists in particular, has become, like the "influence" of Debussy or Stravinsky, a natural part of his musical growth. He once described the principal functions of the composer at work as "selection" and "organization,"

and although he may have intended "selection" in the more personal and self-sufficient sense of actual composition, it still applies to any composer's awareness of the music (new and old) which surrounds him and becomes, even for an "original," his point of departure. Since selection means personal taste, it applies to the absorption involved in a congenial style as well as to its personal application. Martinu, in justifying his first large scale orchestral work, the First Symphony, asserted his "deepest convictions" in "the essential nobility of thoughts and things which are quite simple and which, not explained in high-sounding words and abstruse phrases, still hold an ethical and human significance." He could not "espouse sentiments of grandeur and tragedy" which were the legitimate expression of such a day as that of Beethoven's Ninth Symphony, but which in our time would mean "falsification." This is the statement of a modest man and a moderate artist — an artist, too, of genuine self-realization. Selection and organization are his guides in putting upon paper music which is a deep and unfailing impulse of his nature.

Martinu has never been an imitator. He began making music even as a boy, before he had learned how. He learned by dwelling in tones and not by listening to rules, nor did schooling much help him. Composing has been through his adult years a continuous necessity. He has written a large number of works not because commissions have come readily while he has been pressed for a bare livelihood, but because he cannot be content in a state of musical inanition. When for almost a year he was a fugitive in unoccupied France, homeless and more often than not penniless, he still wrote a succession of scores, through every discomfort.

It is usually footless to probe into the wherefores of a composer, yet Ernest Ansermet caught something of the essential Martinu when he wrote in the program notes of his *Orchestre de la Suisse Romande* (November 22, 1943):

"His music is less than most enveloped by esthetic preventions in that it is based on spirit and truth. What is striking with Martinu is the fact that it is impossible to characterize in one word, as it may be in the case of other composers, his melody, which does not represent anything out of the ordinary, his harmony, whose tonal conduct is courageous and complicated but which follows the consecrated path, or his procedure of style. There is, however, one factor which imposes itself, namely the expressive character of his work, which thus is in agreement with the most constant tradition of our art and which Martinu attains through media of his very own. There are only a few composers who have realized their *'mot d'ordre'* as *return to pure music*, in so fortunate a manner as his, namely that his composition is fully contained in the musical substance in which he is working and in which he finds a medium enabling him to give his music an ardent life of sentiment without resorting to the rhetoric brought about by romanticism, which can become fatally conventional."

J. N. B.

"RAPSODIE FLAMANDE," *Op.* 56

By ALBERT ROUSSEL

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan, France, August 23, 1937

Completed in 1936, Roussel's "Flemish Rhapsody" had its first performance on December 12 of that year by the Philharmonic Society of Brussels, under Erich Kleiber. It had its first American performance at the Boston Symphony concerts of April 23–24, 1937, and was repeated October 28–29, 1938.

It is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, tambourine, tam-tam, cymbals, bass drum, small drum, harp and strings.

The *"Rapsodie"* is dedicated to Erich Kleiber.

ALBERT ROUSSEL sketched his *"Rapsodie"* in the year 1935, and completed the orchestration at Vasterival, July 3, 1936, according to a notation on the printed score. Arthur Hoerée, who heard a subsequent performance in Paris by Charles Munch, recognized popular Flemish themes in it. "The first part of the work," wrote M. Hoerée (in *La Revue Musicale*, February-March, 1937) "sets in broad grandeur the themes of the Siege of Bergen-op-Zoom. The discourse becomes more animated, and one perceives successively the 'Song of the Beggars,' very rhythmic, 'The Spinner,' the truculent 'Kareltje,' which finds its irony in trumpet tones, while a *berceuse* in the strings forms an oasis of tenderness before the peroration in which the themes return to provide a brilliant conclusion.

"Albert Roussel vindicates of his own accord his Flemish origins, for Tourcoing, in French Flanders, was his native town. The *'Rapsodie Flamande'* is a homage to the race which won the battle of the Golden Spurs, a homage which the composer had wished for a long time to pay.

"Albert Roussel has refused to treat such a subject in the virtuoso manner, for he is the very antithesis of a virtuoso. He possesses that kind of honesty which forbids circumventing obstacles by trickery of workmanship, for his thoughts are of a higher order. This directness has provided us with a score different from that of the symphonies with their familiar structures, but no less representative of the personal style of the composer. Folk-lore has tempted many musicians, and many have fallen into the trap of sophisticated harmonization embellished with chromaticism as support for a simple diatonic song. A musician of race, Roussel has found the exact tone to take and therein lies the charm of his eloquent *'Rapsodie Flamande,'* not un-French in quality — and this is no disparagement."

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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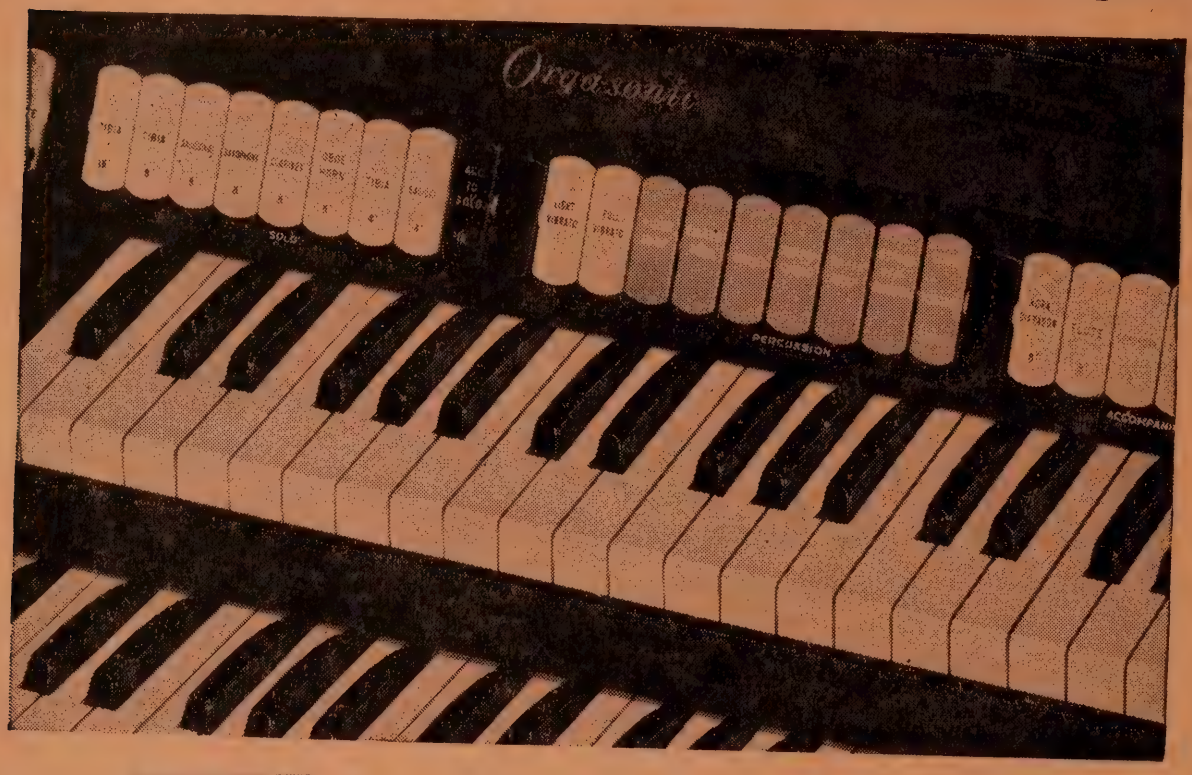

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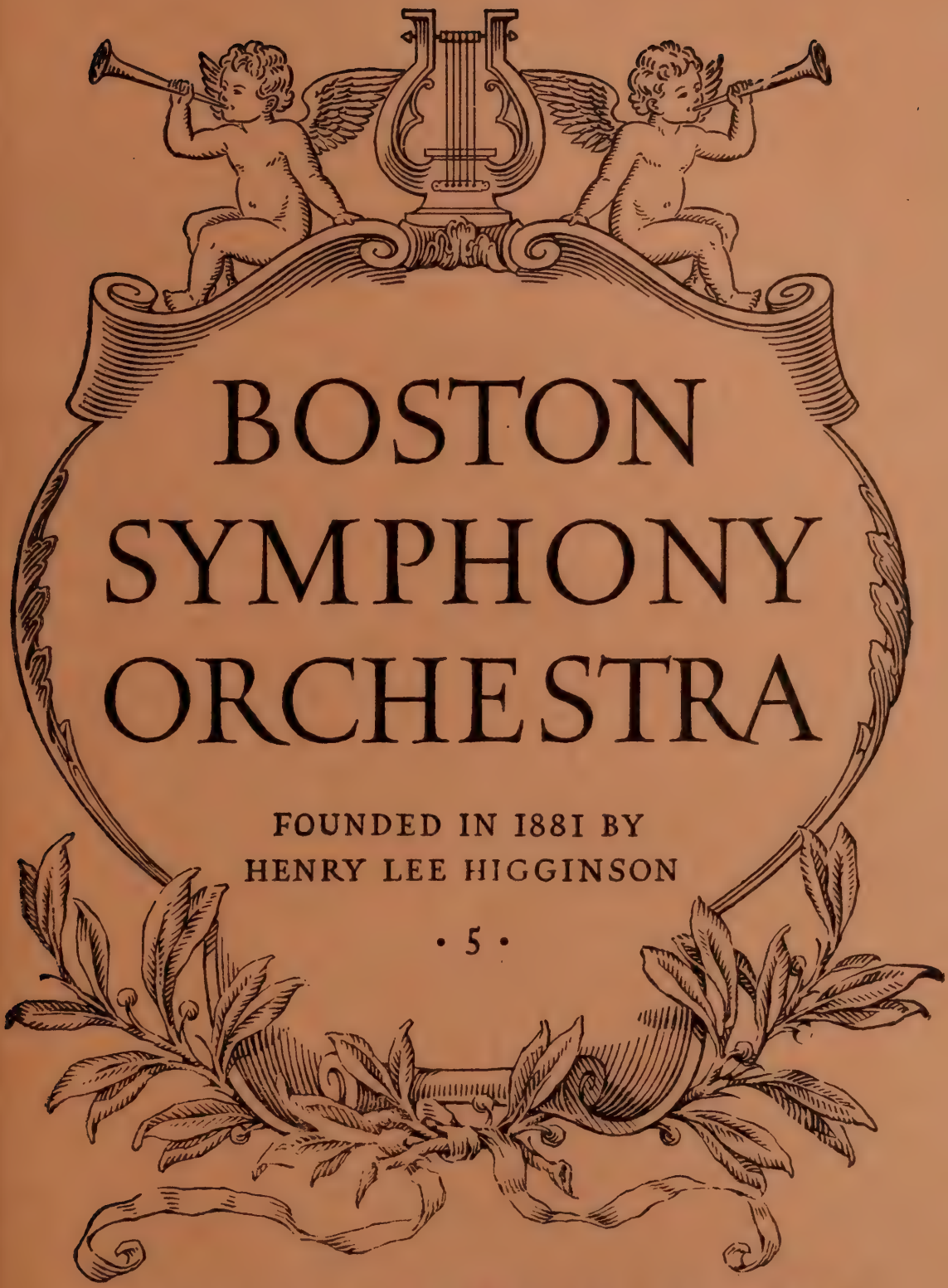

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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FAURÉ . . . . . "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. Adagio

HONEGGER . . . . . Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

INTERMISSION

BRAHMS . . . . . Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

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"PELLEAS AND MELISANDE," Orchestral Suite, *Op.* 80,
taken from the Stage Music to Maeterlinck's Play
By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray, conducting). Charles Munch performed the Molto adagio in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14–15, 1951.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the three movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio,* it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The Adagio is from the closing scene, the death of Mélisande.

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PLANS FOR THE BERKSHIRE FESTIVAL

Charles Munch announces his program plans for the Berkshire Festival by this Orchestra at Tanglewood next summer. The concerts will begin on Wednesday, July 1, and close Sunday, August 9.

Charles Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus" will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. Each has made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, *Op.* 15; Mendelssohn's Piano Concerto No. 1 in G minor, *Op.* 25; and two works by Beethoven—the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, *Op.* 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3–4–5) and Mozart (July 10–11–12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17–18–19), and the following weeks to Brahms (July 24–25–26), composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31–August 1–2); and Beethoven (August 7–8–9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct his own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3rd and Beethoven's Choral Fantasy on August 7th.

Other Festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot–Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a smaller orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3–4–5 (Bach), and July 10–11–12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17–18–19 (Tchaikovsky); July 24–25–26 (Brahms); July 31–August 1–2 (Composers of the Romantic Period); August 7–8–9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 1–8–15–22–29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information is available at the Festival Ticket Office in Symphony Hall, Boston 15.

SYMPHONY NO. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892; died in Paris, November 27, 1955

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

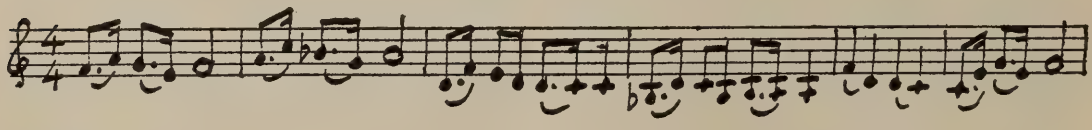
THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

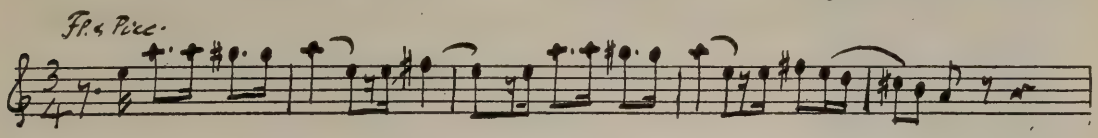
"The first movement, dating from June, 1946, expresses precisely a 'state of spirit.' In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi,* which toward the end of the movement is cited entire in its original and ingenious form [horn]:



"The Finale is of polyphonic construction, a bit complex, perhaps (but the listener needn't become too concerned about that), in which

* The words "This fourth and probably last symphony" indicate the later persuasion of Serge Koussevitzky for whom he wrote his Fifth. Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon,* Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante,* Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.

the various components are progressively superposed. The form contains elements of rondo, passacaglia, and fugue. From all of these superpositions there leaps forth the tune *Basler Morgenstreich,* which

soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

• •

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

Arthur Honegger was a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire

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him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zürich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He entered the Conservatoire in Paris in 1911, and there sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified as one of the *"groupe des six,"* a title which is now a legend. The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a musical absorption in music, each continued blithely to pursue his or her own particular path.

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Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else – incidental music for *"Le Roi David,"* begun and finished by necessity, in two months, performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1921), and within two years spread its wings as a widely popular oratorio. According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. But *"Horace Victorieux"* (1921) showed him uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of *King David* with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

• •

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

"Une sérénité toute goethienne, indice de sa bonne santé intellectuelle."

• •

The following music by Honegger has been performed by this Orchestra:

1922	(Nov. 21)	"Horace victorieux" (First American performance)
1924	(Oct. 10)	"Pacific 2-3-1" (First American performance)
1927	(Apr. 1)	"Pacific 2-3-1"
	(Oct. 28)	Incidental Music to "Phèdre"
1928	(Apr. 1)	"King David" (Pension Fund concert)
1929	(Jan. 11)	"Pacific 2-3-1"
		"Pastorale d'été"
		"La Petite sirène"
		Prayer from "Judith"
		"Rugby"
		"Chant de Nigamon"
		"Horace victorieux"
		Concertino for Piano (The above conducted by the composer)

1930	(Feb. 17)	Concerto for Violoncello (Monday series)
1931	(Feb. 13)	Symphony No. 1 (First performance)
	(Mar. 19)	Symphony No. 1
1933	(Nov. 3)	Mouvement symphonique No. 3
1946	(Dec. 27)	Symphony No. 2
1947	(Oct. 31)	Symphony No. 2
	(Nov. 21)	Symphony No. 3
1948	(Oct. 8)	Symphony No. 2
1949	(Apr. 1)	Symphony No. 4
	(Dec. 30)	"Jeanne d'Arc au bucher"
1950	(Oct. 13)	Prelude, Fugue and Postlude
1951	(Mar. 9)	Symphony No. 5 (First performance)
1952	(Feb. 1)	"Pacific 2-3-1"
	(Apr. 25)	Symphony No. 2
	(Dec. 19)	"La Danse des morts"
1953	(Mar. 27)	Symphony No. 2
	(Nov. 20)	Symphony No. 1
1954	(Apr. 15)	Symphony No. 1
	(Nov. 5)	Symphony No. 5
	(Dec. 1)	"A Christmas Cantata" (First performance in America)
1955	(Nov. 4)	Symphony No. 4
	(Dec. 2)	Symphony No. 5 (First movement, played in memory of the composer)
1956	(Apr. 20)	Symphony No. 3 "Chant de joie"
	(Nov. 30)	Symphony No. 2
1957	(Jan. 4)	"Rugby"
	(Dec. 20)	"A Christmas Cantata"
1958	(Oct. 10)	Symphony No. 5
1959	(Mar. 6)	Symphony No. 4

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CONCERTO IN D MAJOR FOR VIOLIN, *Op. 77*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23–24, 1953); Joseph Szigeti (December 31–January 1, 1954–5); David Abel (February 17–18, 1956). It was performed at the Pension Fund Concert of December 15, 1955 by David Oistrakh.

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto – like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values – and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, – and the violin wins." The word, "concerto," say the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

• •

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major – the Second Symphony and the Violin Concerto* – which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general – the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony,

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into

my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

• •

"This concerto for violin is now more than half a century old," wrote Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

"The main theme of the first movement (Allegro non troppo, D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, marcato, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (Adagio, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The Finale (Allegro giocoso, ma non troppo vivace, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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CHRISTIAN FERRAS

CHRISTIAN FERRAS was born June 17, 1933, at Touquet in northern France, and began his musical studies at the age of seven. He took first prize at the Paris Conservatoire in 1946 for violin in the class of René Benedetti, and for chamber music in the class of Joseph Calvet. He took further first prizes at the International Competition at Scheveningen in Holland, and the Marguerite Long–Jacques Thibaud Competition in Paris. He has in the last eight years devoted himself to numerous concerts in Europe, playing with its principal orchestras. He toured South America in 1955 and made his first appearance in the United States with this Orchestra March 6.

LIST OF WORKS

Performed in the Evening Series

DURING THE SEASON 1958 - 1959

BERLIOZ — Overture to "Béatrice et Bénédict"
I November 12

BLACKWOOD — Symphony No. 1
(First performance in New York) I November 12

BRAHMS — Symphony No. 4, in E minor, *Op.* 98
I November 12

Violin Concerto in D major, *Op.* 77
Soloist: CHRISTIAN FERRAS V March 11

FAURÉ — "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80
V March 11

HAIEFF — Symphony No. 2
(First performance in New York) II December 10

HANDEL — Concerto for Oboe, in G minor
Soloist: RALPH GOMBERG II December 10

HINDEMITH — Symphony, "Mathis der Maler"
III January 14

HONEGGER — Symphony No. 4, "Deliciae Basilienses"
V March 11

KURKA — Symphony No. 2, *Op.* 24
(First performance in New York) III January 14

PISTON — Symphony No. 3
IV February 18

RAVEL — La Valse, Choreographic Poem
IV February 18

SCHUBERT — Symphony in C major, No. 7
II December 10

TCHAIKOVSKY — Symphony No. 6, in B minor, "Pathétique," *Op.* 74
III January 14

Violin Concerto in D major, *Op.* 35
Soloist: HENRYK SZERYNG IV February 18

WEBER — Overture to "Oberon"
IV February 18

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BERLIOZ . . . . . "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"

BLOCH . . . . . *"Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra

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"Chasse Royale et Orage" ("Royal Hunt and Tempest"), Symphonie Descriptive, from Part II of "Les Troyens"

By Hector Berlioz

Born in Côte-Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage*. The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage*, consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique*, November 4, 1863. The first opera, *The Capture of Troy*, was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was performed at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3–4, 1952.

The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

Berlioz intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

> *Speluncam Dido dux et Trojanus eamdem*
> *Devenient . .*
> *Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny,

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* To that very cave came Dido and the Trojan chief—this was their nuptial hour.

the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

His misgivings were justified. At the first performance in the *Théâtre Lyrique*, according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

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"SCHELOMO" ("SOLOMON"), HEBREW RHAPSODY FOR VIOLONCELLO AND ORCHESTRA

By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A VIVID and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expres-

sion intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

• •

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter, Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra,* December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America,* December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17–18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems,* and *America.* His *Violin Concerto* was performed January 5, 1940; *Baal Shem,* February 2, 1951; *Concerto Symphonique,* November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects. [COPYRIGHTED]

SAMUEL MAYES

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), and with Zino Francescatti in Brahms' Double Concerto (1956).

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and shared its first desk three years later.

CHARLES MUNCH is completing ten years of concerts in Carnegie Hall as the Music Director of the Boston Symphony Orchestra. His tenure to date is longer than any previous uninterrupted term except that of Koussevitzky.

It has been a significant decade. The Orchestra made its first journey to Europe in the spring of 1952, a transcontinental tour in the following spring, and a second tour of Europe in 1956. The concerts are finding an ever-increasing public. They are now broadcast to Europe and various parts of America; they are occasionally televised. A larger number of recordings are made each year. Dr. Munch has increased the audiences at home by opening certain rehearsals to the public — drawing a younger audience into the privilege of symphonic music. The Berkshire Festival and the simultaneous school at Tanglewood, both under the direction of Dr. Munch, continue to draw music-minded multitudes from parts near and far.

An event of these years was the Seventy-Fifth Anniversary season of the Orchestra, in 1955–1956. Dr. Munch invited several composers to provide works for the occasion and these were performed in that season and later, as they were forthcoming. They were Copland's Symphonic Ode (revised), Hanson's Elegy, Milhaud's Symphony No. 6, Petrassi's Fifth Concerto for Orchestra, Piston's Symphony No. 6, Villa-Lobos' Symphony No. 11. In the season 1957–1958, Einem's

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Symphonic Scenes and Sessions' Symphony No. 3 were performed. Dutilleux's Symphony for Two Orchestras is scheduled for next autumn. Dr. Munch personally commissioned Martinu's *Fantaisies symphoniques,* and his *"Parables,"* performed respectively in the anniversary season and the season now ending.

It is interesting to compare Dr. Munch's 100 programs in the New York series with the chapter "Making a Program" in his book, *I am a Conductor,* which appeared in 1955. He there gives a "typical example," calling it "one scheme among many which seem reasonable to me: 1 — A classical symphony or a baroque concerto grosso, or an overture; 2 — a difficult work. This is the place for Berg or Bartók; 3 — A big symphony.

"First we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

Looking over the programs, one finds that this basic scheme persists, although not without many variants. From this point of view the total repertory of ten years accordingly divides into three parts — the early classical, the contemporary, and the giants of the century past. The count of the composers most represented will show the preponderance of the last category.

Of works by Beethoven and Brahms there were 24 performances each. By Mozart 19, by Ravel 19, Debussy 16, Berlioz 15, Stravinsky 15, Tchaikovsky 14, Honegger 12, Schumann 12, Haydn 9, Bach 8, Bartók 8, Strauss 8, Handel 7, Sibelius 7, other composers 6 or less.

During these ten years, 45 new works by 35 different composers have been given their first New York performances. Works of some 20 American composers (either by birth or long residence) have appeared on the Orchestra's New York programs.

Guest conductors were: Ernest Ansermet, Leonard Bernstein, Richard Burgin, Guido Cantelli, Serge Koussevitzky, Pierre Monteux, Robert Shaw.

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ENTR'ACTE

THE ART OF PLEASING ALMOST EVERYBODY

A CONVERSATION between three men after a symphony concert developed into a discussion of how a program should be put together. One of them, a serious student of music, argued for chronology, and another, a mere record enthusiast, opposed him as tying the contingencies of the moment to an academic strait-jacket. The third man, far older and a concert-goer through many years, only remarked that an early piece, something by Bach, or Mozart, or Haydn, had always been and always would make a good opener. He would not commit himself about the order of what might follow.

At this point, the Record Enthusiast triumphantly produced the recent book by Irving Kolodin, *The Musical Life,* and read them the opening paragraph. Chapter I was called "The Art of the Program." It described a concert in London which had been labelled "The Retreat from Wagner," and was as follows:

Wagner: Immolation Scene from *Götterdämmerung*
Debussy: Two Nocturnes
Scriabin: The Poem of Ecstasy
Stravinsky: Symphony of Psalms

"There," exclaimed the Record Enthusiast, "is strict chronology. It begins with a tremendous climax, and leads you at last into a still corner of religious contemplation." The Student rather liked it nevertheless. It was an interesting demonstration of what can happen to music in the course of sixty years. He was promptly reminded that a symphony audience is not a composition class.

The chapter was further pursued by all three, as Mr. Kolodin assembled a list of rules which could guide a conductor into the right pattern for a program. He evidently found it too confining to lay down rigid principles. Chronology, for example. "Kinship may be one formula, diversity another." Every method seemed to depend on cases. The conductor, of course, should have a wide acquaintance, both with old works and new, and a high standard of selection for both. Seventy-five minutes of music, not counting pauses, he considered a good average length. "Two big works may be acceptable, if properly balanced. Four short ones may also appeal, if properly mated. Two short ones and a long one strike me, on inspection, as unbalanced. A strong novelty may survive juxtaposition with a pair of masterpieces," etc. The writer was particularly insistent that soloists should be engaged only so often as a balanced representation of the symphonic repertory requires, and should not be engaged for "box office" reasons, a practice resulting in programs built around a star.

"Ideally," wrote Mr. Kolodin with point, "a symphony orchestra should serve a city as a museum or library does: as a custodian of the best creations of all periods, providing its public with the range of material from which a broad point of view can be derived. It would do for music what the others do for painting and sculpture, fiction or poetry. In a period of five seasons or so, the listener would be taken on a comprehensive trip through schools and styles."

This seemed reasonable enough until, three pages later, Mr. Kolodin contrived a set of six programs "to implement my own arguments." Here they were:

1.	*Le Tombeau de Couperin*	RAVEL
	Symphony No. 5 (*"Lenore"*), in E	RAFF
	—	
	Concerto No. 25, in C, K. 503	MOZART
	Danzas Fantasticas	TURINA
2.	Overture, *Patrie*	BIZET
	Symphony No. 6, in C	SCHUBERT
	—	
	Istar Variations	D'INDY
	Nightride and Sunrise	SIBELIUS
3.	Symphony No. 8, in F	BEETHOVEN
	—	
	Symphony No. 8, in C minor	BRUCKNER
4.	Overture, *Portsmouth Point*	WALTON
	Rio Grande	LAMBERT
	—	
	Suite for Strings (arranged by Barbirolli)	PURCELL
	Appalachia	DELIUS
5.	Overture in D minor	HANDEL
	Concerto in A minor (for violin)	BACH
	Concerto in B-flat (for cello)	VIVALDI
	—	
	Double Concerto in A minor	BRAHMS
6.	Overture, *Le Corsair*	BERLIOZ
	Symphony on a Mountain Air (with solo piano)	D'INDY
	—	
	Symphony No. 3 (*"Espansiva"*)	NIELSEN

No one seemed to be convinced by these programs as an "implementation" of the foregoing "arguments." Some points were consistent. Mozart's late C major Concerto, a half-hour piece, was a sufficient apportionment for a pianist. But d'Indy's piece in the last program was definitely short shrift for a soloist, offering little more than obbligato. The fourth had an extra-musical motivation — it was all English. As for the fifth program, so the Older Man remarked, it looked as

though a violinist and cellist had simply hired an orchestra to back them up, a large part of it not needed until after the intermission.

The Record Enthusiast noticed that there was no symphony by Brahms, and only one by Beethoven. Would Kolodin perhaps guarantee a festival with these six programs, ending with Nielsen's Third Symphony? He had never heard Nielsen's "Expansive" Symphony, but wondered if it did what the title said, and how.

The Student reminded him that he was being quite unfair. Mr. Kolodin had introduced his list by saying: "I submit a half dozen programs I would relish hearing." That meant that he was not necessarily presenting them as a balanced sequence, and also that he was freely favoring his own personal preferences. Mr. Kolodin, as a professional critic, must have listened to each symphony of Brahms, the Third, Fifth, or Seventh of Beethoven, some fifty times, and written about them again and again. Would he choose the Fifth of Beethoven if he could have the Eighth, the "Unfinished" of Schubert if he could have the seldom heard Sixth? Most of the works listed are the sort, excellent and enjoyable in their way, which just fall short of "greatness," and have not quite made the permanent repertory. For that very reason they would be refreshing and stimulating to a professional critic who had in the line of duty dealt too frequently with the standard classics.

Rather than continue about their irreconcilable preferences, the three companions agreed on one point at least – the audience is always many-minded. The newer the music, the wider is the diversity of opinion. When a standard symphony is performed there are those who could not hear it too often, those who would like to hear it less often, and even those who are hearing it for the first time. When the conductor puts together a program, he can no more than estimate what will best serve his total audience. When it comes to the arrangement, the nature of what he gives will determine the order of the giving.

J.N.B.

SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The *Symphonia Domestica* had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.*

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra.*" Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater—so much so that he wrote an entire book to voice his disapproval in all its completeness.

The *Symphonia Domestica* was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

The symphony is scored for piccolo, 3 flutes, 2 oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, 2 clarinets in B-flat, bass clarinet, 4 bassoons, double-bassoon, 8 horns, 4 trumpets, 3 trombones, tuba, 4 saxophones *ad lib* (not used in this performance), 4 kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, 2 harps, and strings.

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the *Alpine Symphony.** When the *Symphonia Domestica* had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: *"Meiner lieben Frau und unserm Jungen."* He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News,* "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman,

* The order of the symhonic poems was as follows:
Aus Italien, symphonic fantasy, 1887
Macbeth, symphonic poem, 1887
Don Juan, symphonic poem, 1888
Tod und Verklärung, symphonic poem, 1889
Till Eulenspiegels lustige Streiche, symphonic poem, 1895
Also sprach Zarathustra, symphonic poem, 1896
Don Quixote, fantastic variations, 1897
Ein Heldenleben, symphonic poem, 1898
Symphonia Domestica, 1903
Eine Alpensinfonie, 1915

"there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the *Symphonia Domestica.* Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.

The *Domestica* divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay. (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.

Parent's happiness. Childish play.
Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).
Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked *"gemächlich"* ("comfortable," "good-humored," "easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked *"mürrisch,"* but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte.* The first theme, repeated by the bassoons

LIST OF WORKS

Performed in the Afternoon Series

DURING THE SEASON 1958 - 1959

BACH ..... Suite No. 4, in D major
I November 15

BEETHOVEN ..... Symphony No. 7, in A major, *Op.* 92
I November 15

Piano Concerto No. 4, in G major, *Op.* 58
Soloist: EUGENE ISTOMIN IV February 21

BERLIOZ ..... "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"
V March 14

BLOCH ..... "Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra
Soloist: SAMUEL MAYES V March 14

BRAHMS ..... Variations on a Theme by Haydn, *Op.* 56a
II December 13

DEBUSSY ..... "La Mer," Three Orchestral Sketches
I November 15

HAYDN ..... Symphony in D major, No. 104 ("London")
III January 17

MARTINU ..... "The Parables"
(First performance in New York) IV February 21

RIEGGER ..... Symphony No. 4, *Op.* 63
(First performance in New York) III January 17

ROUSSEL ..... Rapsodie Flamande, *Op.* 56
IV February 21

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61
II December 13

Overture to Byron's Manfred, *Op.* 115
IV February 21

STRAVINSKY ..... "Symphonie de Psaumes," for Orchestra with Chorus
CHORUS PRO MUSICA — ALFRED NASH PATTERSON, *Conductor*
III January 17

STRAUSS ..... Symphonia Domestica, *Op.* 53
V March 14

A. TCHEREPNIN ..... Symphony No. 4, in E, *Op.* 91
(First performance in New York) II December 13

ROBERT SHAW conducted the concert on January 17

and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe d'amore, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

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* Over brass notes in the score is inscribed: *"Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'"*

RADIO AND TELEVISION BROADCASTS BY THE BOSTON SYMPHONY ORCHESTRA

The following stations are broadcasting Boston Symphony concerts on a live, sustaining basis, as of the present date:

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WQXR-AM-FM, New York

Also the WQXR Network consisting of stations in New York State as follows: Wethersfield, Bristol Center, Ithaca, DeRuyter, Cherry Valley, Niagara Falls, Olean, Troy, Utica, Binghamton, Jamestown.

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WXHR-FM, Cambridge

Tuesday Cambridge Series

WGBH-FM-TV, Cambridge
WEDK-FM, Springfield
WAMC-FM, Albany

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In addition to these live, sustaining broadcasts, transcriptions are being made for delayed commercial broadcast. The Friday and Saturday programs will be presented and, beginning with June, Pops programs of 1959.

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KCBH, Los Angeles, Cal.
KEFM, Oklahoma City, Okla.
WGMS, Washington, D. C.
KCFM, St. Louis, Mo.

TRANSATLANTIC BROADCASTS

On January 23 and February 13, the Boston Symphony concert was transmitted to Europe by the Transatlantic Cable. It was broadcast live by means of the BBC, Radio Brussels, Swiss Broadcasting Corporation and Yugoslav Radio.

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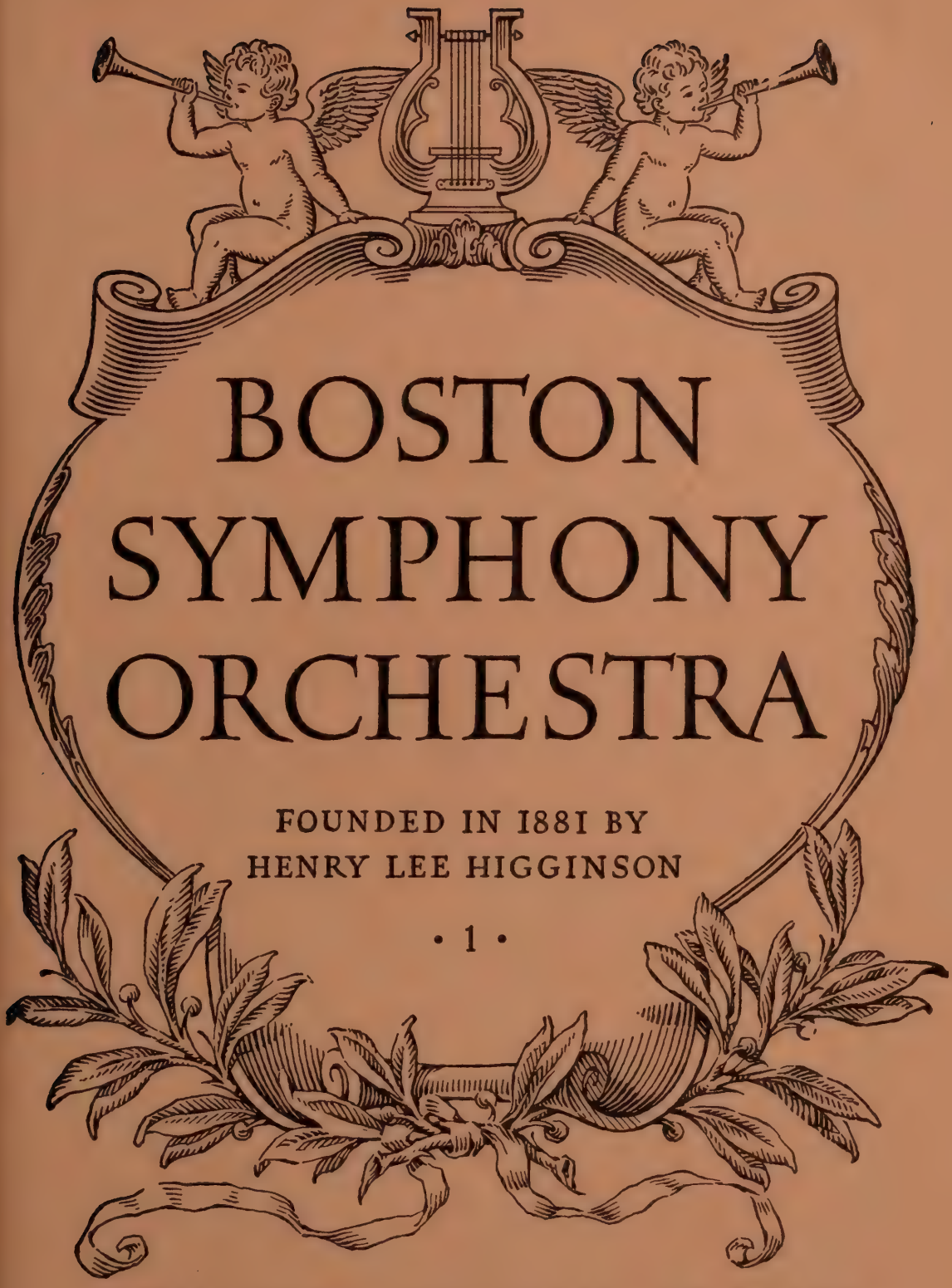

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with historical and descriptive notes by

JOHN N. BURK

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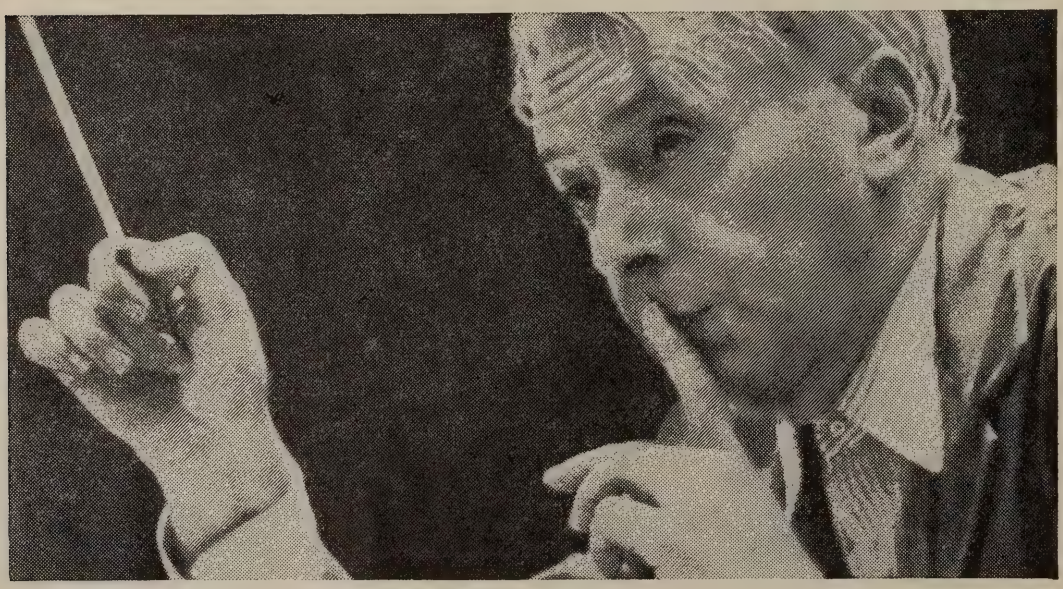

FRIDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

Program

BACH . . . . . Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

DEBUSSY . . . . . "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH'S four orchestral suites are usually attributed to the period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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"THE SEA" (Three Orchestral Sketches)
By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthu-

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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siasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after

the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a

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In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. Concerts of the recent Berkshire Festival will be broadcast until December 1, then followed by the Friday and Saturday programs of the present season, and in May and June, Pops programs of the 1959 season. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.

subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances

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which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descend-

* Berlioz sees in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

ing scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins.

He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

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3–4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10–11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)
31–		
NOVEMBER		(Fri.-Sat. IV)
1	Boston	
2	Boston	(Sun. a)
4	Providence	(I)
7–8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge	(Kresge Aud. M.I.T.)
18	Boston	(Tues. B)
21–22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28–29	Boston	(Fri.-Sat. VII)

DECEMBER

2	Boston	(Tues. C)
5–6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19–20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26–27	Boston	(Fri.-Sat. X)
30	Providence	(III)

JANUARY

2–3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9–10	Boston	(Fri.-Sat. XII)
13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23–24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30–31	Boston	(Fri.-Sat. XIV)

FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6–7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13–14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27–28	Boston	(Fri.-Sat. XVII)

MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
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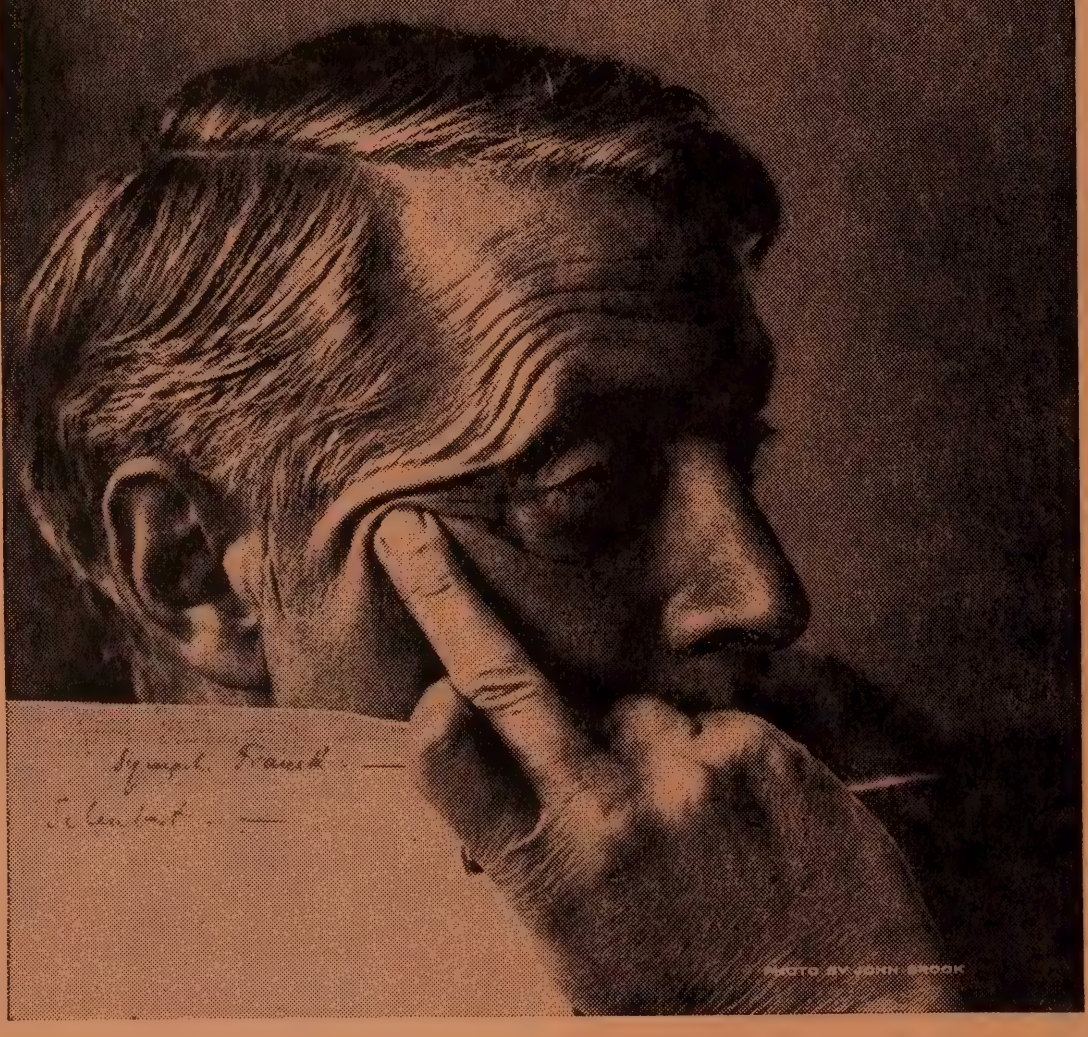

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with historical and descriptive notes by

JOHN N. BURK

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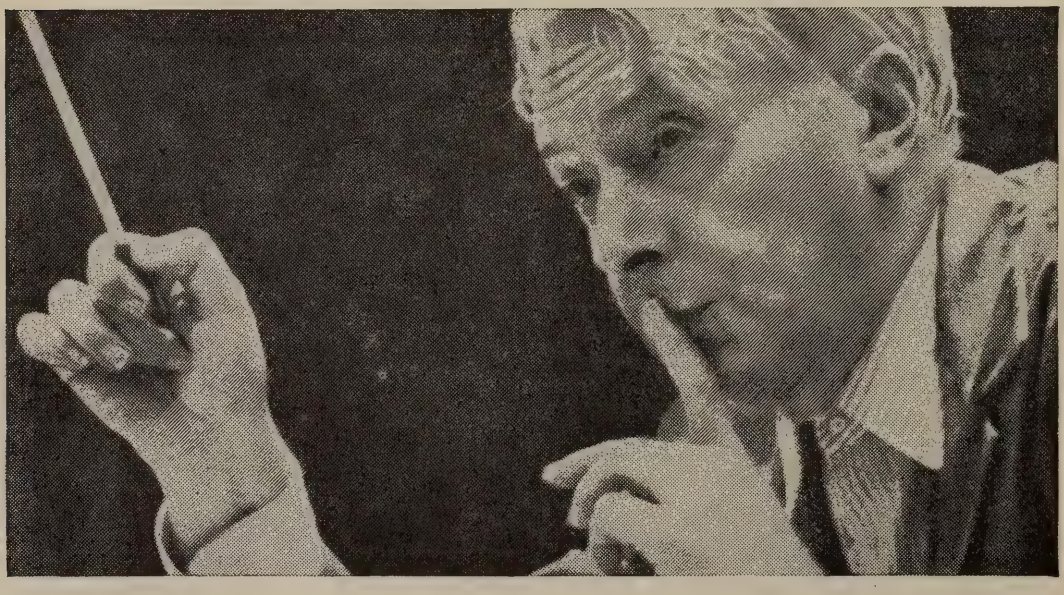

[2]

FRIDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

Program

BRAHMS . . . . . Variations on a Theme by Haydn, *Op.* 56a

A. TCHEREPNIN . . . . . Symphony No. 4, in E, *Op.* 91

I. Moderato
II. Allegro
III. Andante con moto

INTERMISSION

SCHUMANN . . . . . Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

BALDWIN PIANO RCA VICTOR RECORDS

VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

SYMPHONY NO. 4, IN E, *Op.* 91

By ALEXANDER NIKOLAIEVICH TCHEREPNIN

Born in St. Petersburg, January 20, 1899

Alexander Tcherepnin composed his Fourth Symphony in 1957 for Charles Munch and has dedicated it to him. It has been awarded the Glinka Prize* and is under publication by Boosey and Hawkes, London.

The orchestration follows: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, and strings. The only percussion instruments are the timpani.

THE following description of Alexander Tcherepnin's new symphony was made by his son, Serge Tcherepnin:

"The first movement of the Symphony (Moderato) is concise in form, based on three groups of thematic material. The second movement (Allegro) is in the sectional form of a valse. The third and last movement (Andante con moto) is of liturgical character: Tcherepnin introduces in it a theme *"requiescat in pace"* from a medieval Russian church chant and uses it as a *cantus firmus.*

"One can find in Tcherepnin's Fourth Symphony the specific aspects of his musical speech: the use of the nine step scale (which, when taken from E reads: E, F, G, G-sharp, A, B, C, C-sharp, D-sharp); the use of the polyphonic proceeding which he terms 'Interpoint' (*punctus inter punctum*); and the rhythmic intensity characteristic of his works. There is also an aim for melodic expansion. And in the second movement, serial chromatic patterns are used as bridges between the movement's sections."

• •

* The Glinka Prize, established by the Russian Mæcenas M. P. Belaieff, has been awarded to Rimsky-Korsakoff, Liadov, Scriabin, and Nikolai Tcherepnin. After 1919, when the Belaieff Foundation emigrated to Paris, the Glinka Prize was awarded to A. Glazounov, to N. Medtner, and now to Alexander Tcherepnin.

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Alexander Tcherepnin's orchestral *Magna Mater, Op.* 41, was performed at these concerts December 9, 1932. His Second Piano Concerto had its first performance on December 29–30, 1950, with the composer as soloist. The music of Nikolai Tcherepnin (1873–1945), his father, has been performed by the Boston Symphony Orchestra on several occasions.* The elder Tcherepnin, a pupil of Rimsky-Korsakov, was closely associated with the Ballet Russe of Diaghileff for which he wrote or arranged a number of scores, of which *Le Pavillon d'Armide* is the best known. He has composed operas and completed Moussorgsky's *The Fair at Sorochintzy.*

Alexander Tcherepnin studied with his father at the Petrograd Conservatory, and with Liadov, Sokolov and Thomas Hartmann; piano with Anna Essipova. He spent three years in Tiflis. In 1921, he made Paris his home, where he studied composition with Paul Vidal and André Gedalge and piano with Isidor Philipp. For years he has been active as a pianist, performing his three concertos for that instrument as well as other works of his own. (The First Concerto was composed in 1919 in Tiflis, Georgia, the Second in 1923 in Paris, the Third in 1932 in this country.) He toured Europe and the Orient, making his first appearance in New York in 1926. During the years of the last World War he lived in Paris, but returned to this country after the liberation. In 1948 he joined the faculty of the San Francisco Music and Art Institute. At present he teaches at the De Paul University School of Music in Chicago. Mr. Tcherepnin's works are numerous and include two operas, *"Ol-Ol"* and *The Wedding of Sobeide;* a number of ballets of which the earliest was *Ajanta's Frescoes,* danced by Anna Pavlowa, and the latest, *La Femme et son Ombre;* a *Suite Georgienne* for piano and strings, a *Fantaisie* for piano and orchestra, and a *Concertino* for piano, violin, cello and strings; the four symphonies, a Divertimento, *Op.* 90, for the Chicago Orchestra (it was scheduled for performance in Paris on November 27 of last week), and numerous works for chamber combinations and for piano.

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* Piano Concerto, October 27, 1922 (soloist: Moiseiwitsch); Three Pieces for Orchestra, October 13, 1933; *Tati tati,* Paraphrase on a Child's Theme, April 11, 1934 (Special concert: soloist, Godoy); Miniatures for Orchestra, November 27, 1931, and, at the same concert, Prelude in Memory of Rimsky-Korsakov, and *The Enchanted Kingdom,* Symphonic poem.

SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him – fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental

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ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent

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In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. The Friday and Saturday programs of the present season will be presented by delayed broadcast until May and June, when the Pops programs of the 1959 season will be presented. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.

road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

• •

Donald Francis Tovey, in describing the Symphony in the programs of the Reid Symphony Orchestra at the University of Edinburgh,* did not speak of any dark or ominous quality in the music. On the other hand, he writes, "His invention is at a very high power; and in spite of the notorious disconnectedness of the Finale, the total impression of the work is majestic and powerful. To many Schumann-lovers the slow movement is their favorite piece in all Schumann's orchestral music." Professor Tovey does not specifically number himself among these "Schumann-lovers," but he further writes: "The slow movement is a compact lyric in a square sonata-form without development. It is a part of the symphony that leaves no doubt of its beauty and richness; and its perfection of form produces the impression of a very much larger movement than it actually is. It is, in fact, the kind of intermezzo that remains almost peculiar to Schumann in sonata-music; and its great exemplar is the *cavatina* in Beethoven's Quartet, *Op.* 130. If we wished to make a strict form of it we should lay down that it had no contrasting episodes or returns, but this is not necessary so long as the flow is so continuous that the mind takes no account of breaks, but accepts every joint as a continuous feature of lyric melody. Schumann achieved this type of movement in his Third and Fourth Symphonies, and also in his G minor and F-sharp minor Pianoforte Sonatas. In both these cases the slow movements were transcriptions of songs. Other charming specimens are to be found in the slow movements of the Violoncello Concerto and the Concerto for Four Horns. The most impressive examples in later music are the slow movements of Brahms's D minor Violin Sonata, *Op.* 108, and G major String Quintet."

The Finale Tovey considers as in the mood "of a convalescent being taken for a comfortable drive and not expected to exert his memory." He moves along confidently and convincingly, yet going "far afield" with "little sense of direction." The close of the Symphony, like many

* Prof. Tovey's notes on this symphony are not published in the *Essays in Musical Analysis.*

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other parts of it, "violates every canon of classical criticism by being quite satisfactory."

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments at the climax of the *allegro,* again near the close of the *Scherzo,* and lastly in the wind-up of the *Finale,* and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in the *Finale,* and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpet and horns.

"III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

"IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro.* [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio,* given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original 'Motto' in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory."

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CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1958–1959

OCTOBER

3–4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10–11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)
31– NOVEMBER 1	Boston	(Fri.-Sat. IV)
2	Boston	(Sun. a)
4	Providence	(I)
7–8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge	(Kresge Aud. M.I.T.)
18	Boston	(Tues. B)
21–22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28–29	Boston	(Fri.-Sat. VII)

DECEMBER

2	Boston	(Tues. C)
5–6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19–20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26–27	Boston	(Fri.-Sat. X)
30	Providence	(III)

JANUARY

2–3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9–10	Boston	(Fri.-Sat. XII)
13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23–24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30–31	Boston	(Fri.-Sat. XIV)

FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6–7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13–14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27–28	Boston	(Fri.-Sat. XVII)

MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
6–7	Boston	(Fri.-Sat. XVIII)
9	Northampton	
10	New Haven	(II)
11	New York	(Wed. V)
12	Baltimore	
13	Brooklyn	(V)
14	New York	(Sat. V)
17	Cambridge	(V)
20–21	Boston	(Fri.-Sat. XIX)
24	Boston	(Tues. H)
26–28	Boston	(Thurs.-Sat. XX)

APRIL

3–4	Boston	(Fri.-Sat. XXI)
7	Cambridge	(VI)
10–11	Boston	(Fri.-Sat. XXII)
12	Boston	(Sun. f)
14	Providence	(V)
17–18	Boston	(Fri.-Sat. XXIII)
21	Boston	(Tues. I)
24–25	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

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January 16	ROBERT SHAW, *Conductor*
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March 13	CHARLES MUNCH, *Conductor*

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TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043
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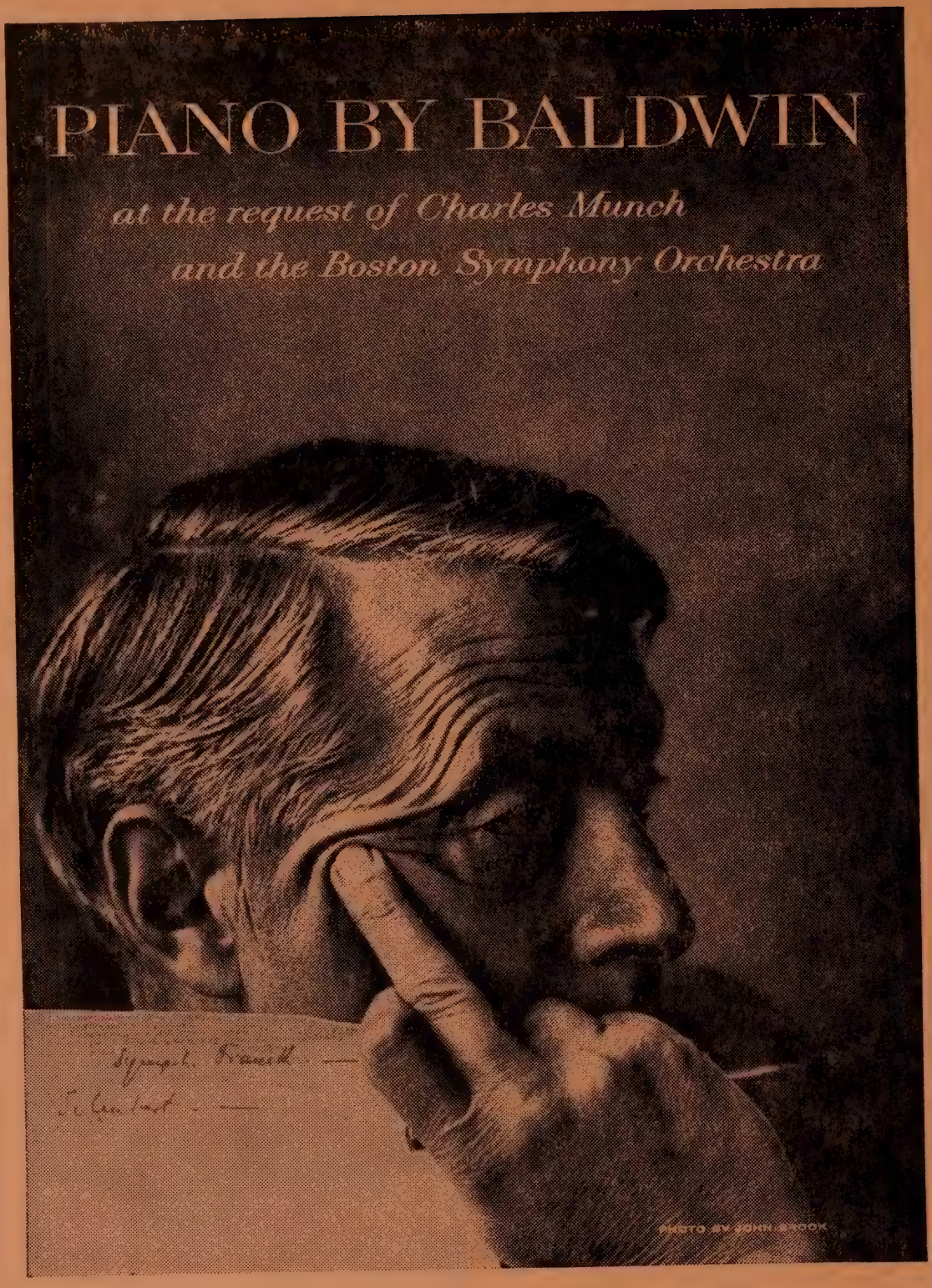

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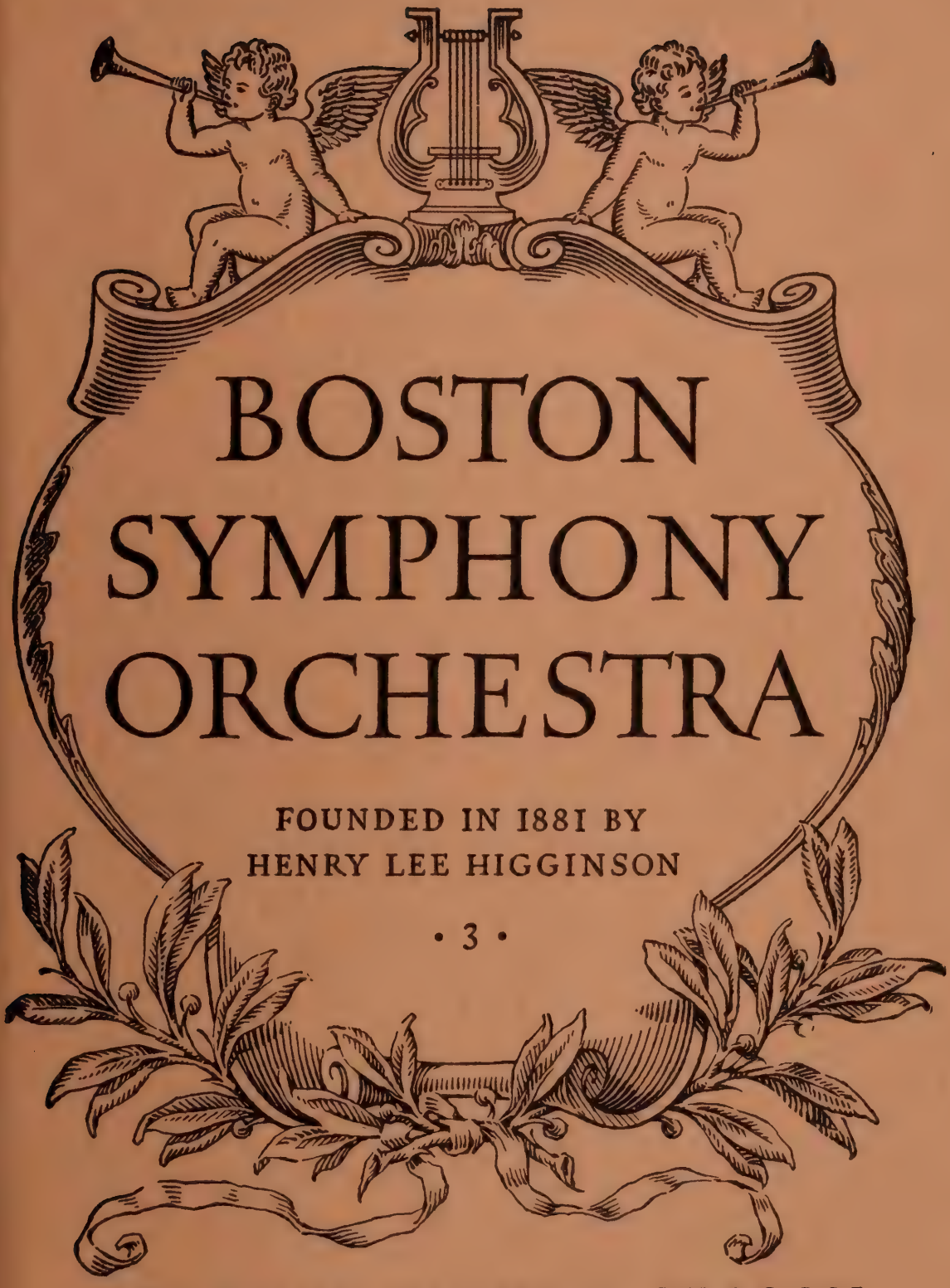

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with historical and descriptive notes by

JOHN N. BURK

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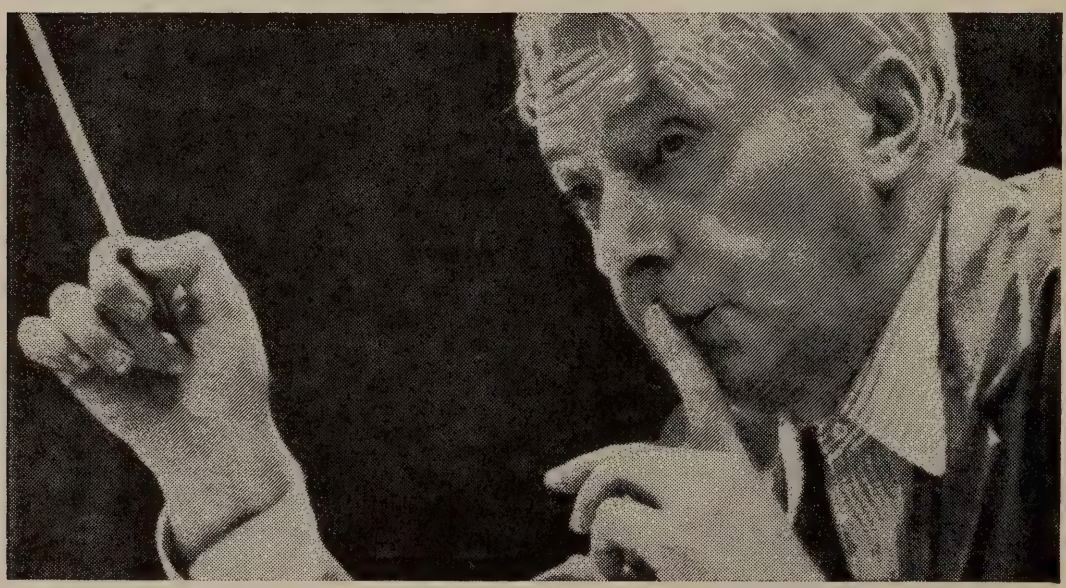

FRIDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

Program

ROBERT SHAW, *Guest Conductor*

BEETHOVEN . . . . . *Overture to "Egmont," *Op.* 84

SCHUBERT . . . . . *Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

INTERMISSION

TCHAIKOVSKY . . . *Symphony No. 6, in B minor, "Pathétique," *Op.* 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

BALDWIN PIANO

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ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last three seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

He was on the faculty of the Juilliard School of Music, 1946–1950. In the summers of 1956 and 1957 he was co-director with Julius Herford of the Anchorage Festival in Alaska, under the auspices of the University of Alaska, giving concerts in the large high school auditorium and including such works as Mozart's *Requiem,* Bach's *St. John Passion* and Honegger's *King David.* Lectures and classes are given by the performing forces. Since 1953 he has conducted with Mr. Herford a Workshop in Choral Arts in San Diego State College in San Diego, California. He has also conducted the San Diego Orchestra.

He conducted the Boston Symphony Orchestra as guest January 24–25, 1958.

OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The orchestration of the Overture requires 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT is said that Beethoven hoped to get a commission for music to Schiller's *William Tell,* and would have preferred it. Certainly there are no signs of half-heartedness in the *Egmont* music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke

of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

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The bare facts of Schubert's "Unfinished" Symphony are soon told.

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which may have consisted of early sketches for the great C major, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

It was on April 10, 1823, some months after he had composed the symphony, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Gratz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honour. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honourable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records show, Schubert neither spoke not thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

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Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to

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explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" – that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm through-

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

out, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more

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impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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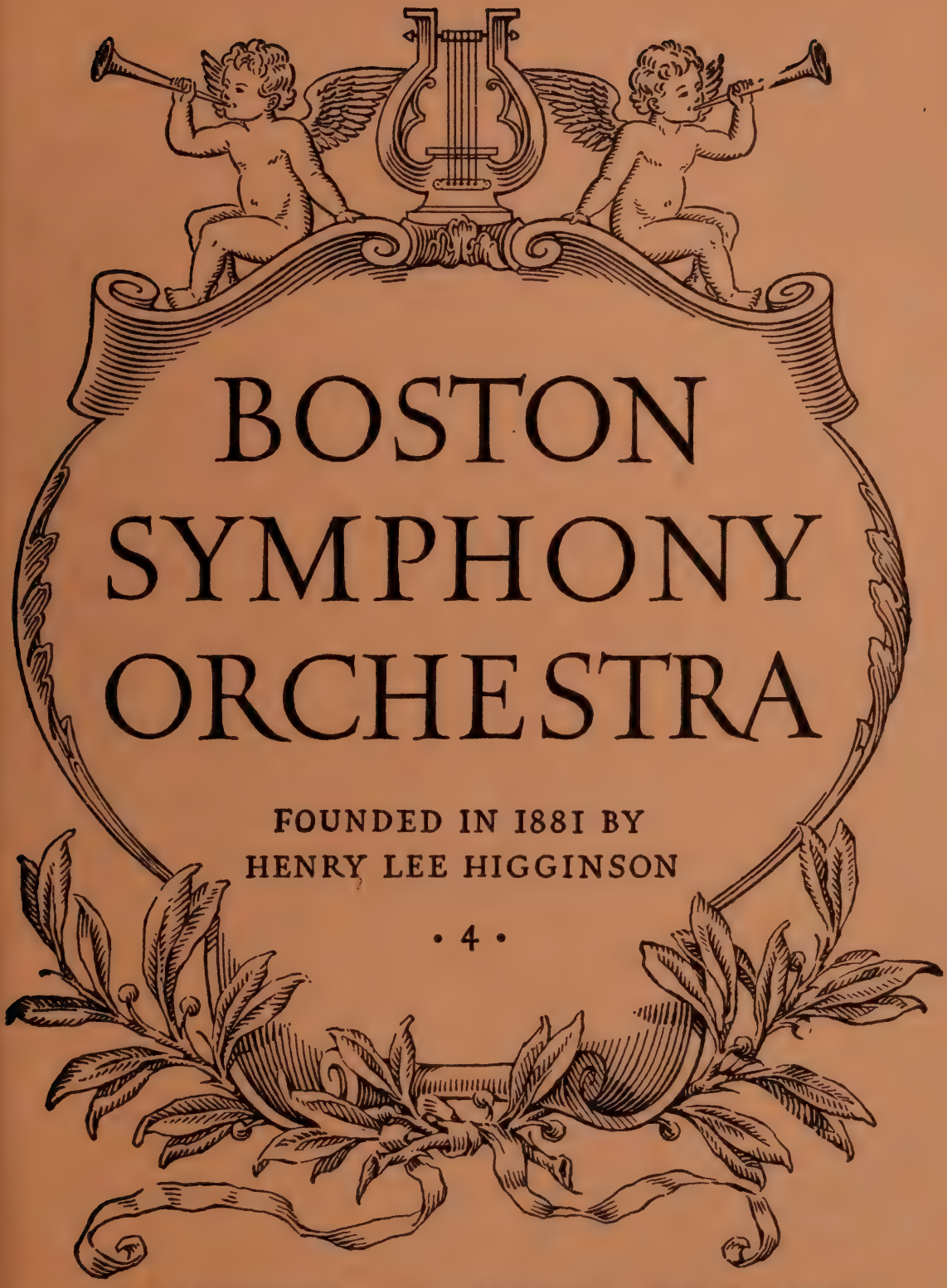

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with historical and descriptive notes by

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Program

FRIDAY EVENING, FEBRUARY 20, *at* 8:30 *o'clock*

SCHUMANN . . . . . Overture to Byron's Manfred, *Op.* 115

BEETHOVEN . . . . . Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo vivace

INTERMISSION

MARTINU . . . . . "The Parables"

I. The Parable of a Sculpture
II. The Parable of a Garden
III. The Parable of a Labyrinth

RAVEL . . . . . *La Valse, Choreographic Poem

SOLOIST

EUGENE ISTOMIN

Mr. ISTOMIN uses the Steinway Piano

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OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The first concert performance was at Leipzig, March 14, 1859, when Schumann conducted. The Overture was first played in New York at a Philharmonic concert November 21, 1857. The complete "Manfred" music was performed by the same orchestra May 8, 1869, when Edwin Booth impersonated Manfred. The Overture was first performed in Boston at a Harvard Musical Association concert November 17, 1869. The complete music was first heard in Boston when the Cecilia Society performed it April 24, 1880. Howard Malcolm Ticknor was the reader. The Overture was first performed at the Boston Symphony concerts February 24, 1882, and was last heard in the series November 7–8, 1952. The complete "Manfred" music was first performed by this Orchestra March 21, 1884, and again in 1886, 1892 and 1899. Three orchestral excerpts were performed under M. Monteux's direction April 14, 1922.

The Overture calls for the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

DOES anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal,* April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in *Manfred,* as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred,* Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:

"Ay,
Thou wingèd and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me — I should be

Thy prey, and gorge thine eaglets; thou art gone
Where the eye cannot follow thee; but thine
Yet pierces downward, onward, or above,
With a pervading vision. — Beautiful!
How beautiful is all this visible world!
How glorious in its action and itself;
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will
Till our mortality predominates,
And all men are — what they name not to themselves
And trust not to each other."

The apt imagery of Byron and his adroit euphony could have meant little to Schumann*; no more than it could have meant to Tchaikovsky, writing his *Manfred* Symphony, or Berlioz, writing his *Harold in Italy*. Indeed it is doubtful whether the three composers together could have mustered enough English to savor two consecutive lines in the original. But the sense of contemplation withdrawn from the world, the luxury of pessimism and extravagance of fervor, the fascination of the supernatural, some of the praise of nature, evidently came through in the translations into many languages. It must have been so, for Byron was often more admired and praised on the continent of Europe than in his own country.

Schumann, according to his biographer Wasielewski, read *Manfred* aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul painting, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

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* Schumann necessarily abridged some parts of the poem which he set to music. Most of the splendid soliloquy from which the above quotation is taken is omitted in concert performance.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The orchestral portion of the Concerto is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 – the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major – a Cinderella of concertos! – Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, stuyding the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!' "

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until its capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme

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in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

"If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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EUGENE ISTOMIN

EUGENE ISTOMIN was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Mieczyslaw Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this Orchestra at the Berkshire Festival, August 7, 1955. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and among many concerts in Europe has given joint recitals with that artist.

THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890

The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

The Parables are dedicated to Charles Munch.

THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

The Parable of a Sculpture

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

The Parable of a Garden

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

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Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

• •

It is a fact, but no cause for romanticizing, that Martinu was born in a belfry. He could hardly have gazed upon the little community of Policka (near the Moravian border) as a speculative philosopher in an ivory tower. His father was the town bell-ringer as well as a simple shoemaker and a kindly parent, and dwelt with his wife and four children in an apartment in the five-spired church. Bohuslav, the youngest, studied and became proficient upon the violin, tried to compose (with little guidance), and developed his lifelong fondness for reading and for the theatre. At sixteen he was sent to Prague, where he attended the Conservatory and later the Organ School. It soon became apparent that he would become neither a great violinist nor a great scholar. He found music in his own way, and not by the book. He nevertheless obtained a place among the second violins of the Czech Philharmonic Orchestra. Since both the Orchestra and the National Opera were ambitious as to repertory, he soon became acquainted with the great musical currents, new and old.

In 1915 he returned to Policka where he could manage to avoid being drafted into the Austrian Army. There he taught, learned to play the piano, and composed. In 1920, he returned to his place in the Czech Philharmonic in Prague, composed music which was performed, and became interested in the music of Debussy, Ravel, Dukas or Roussel against a prevailing adherence there to German ways. In 1923, he went to Paris to study with Albert Roussel, who became his closest friend. He lived in Paris for seventeen years. His tastes were moderate and orderly; he had little sympathy with the *"Groupe des Six,"* with the exception of Honegger. Many of his works (notably *Vanishing Midnight, Half-Time,* the first Piano Concerto and String Quartet, the opera *The Soldier and the Dancer,* the ballets *Istar, Who Is the Most Powerful in the World?* and *Revolt*) were performed in Prague or Brno by 1928. Paris heard several of his ballets and chamber works in these years. Serge Koussevitzky in Boston introduced *La Bagarre* in 1927, *La Rhapsodie* (*"La Symphonie"*) in 1928, and the Concerto with String Quartet in 1932. Martinu thus became a conspicuous figure in contemporary music. In the early thirties he gave more attention to chamber music and music for chamber orchestra. Mrs. Elizabeth Sprague Coolidge commissioned the String Quintet

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(1927) and the String Sextet (1932). The Concerto for String Quartet with Orchestra was the first of several scores in the concerto grosso form. His principal operas were *The Miracle of Our Lady* (1933) and *Juliette* (1936–37), first performed in Brno and Prague respectively.

When France was invaded in May, 1940, Martinu, with his wife, Charlotte Ouennehen, whom he had married in 1931, fled Paris, for his record as an active nationalist in Prague would have caused his arrest by the Nazi troops. The two managed to board a train, leaving behind all their possessions, including the composer's manuscripts, many of which were put into a suitcase and lost in the confusion. Charles Munch, who had conducted the composer's Cello Concerto in Paris and otherwise befriended him, found shelter for the couple in Rancon, near Limoges. They made their way to Aix-en-Provence and Marseilles, and after many delays succeeded with friendly help in obtaining passage on the steamship *Exeter* from Lisbon on March 21, 1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard) and Jamaica, Long Island, and by the end of the year Martinu had composed the *Concerto da camera* for solo violin (for Paul Sacher in Basel) and revised other works.

The strange fate of the Concerto Grosso is characteristic of a composer subjected to the hazards of war. When it had its first performance by the Boston Symphony Orchestra on November 14, 1941, from the manuscript, the composer told this story:

"The work has had a singular destiny. Written in Paris, in 1937, it was to have been published by the 'Universal Edition' in Vienna, and its first performance was set for the season of 1938 in Paris. Then came the *'Anschluss,'* and I was without news of the score; the première was prevented by the impossibility of receiving the orchestral parts and the manuscript. A year afterwards, events prevented the 'second' première, this time at Prague, where from that time my works have been banned from the repertoire.* At last I expected a real première in Paris in the month of May, 1940, under the direction of Charles Munch. I received my manuscript after many difficulties, and after it had undergone some highly involved wanderings. Everything was ready, the hall hired, but events in France did not permit it to be heard. The whole thing was called off, and the manuscript was lost during my retreat from Paris.

* This statement applies to the war.

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Dr. Koussevitzky ordered an orchestral work for the Koussevitzky Music Foundation, and likewise invited Martinu to be the guest composer on the faculty of the Berkshire Music Center for the summer of 1942. The result of the commission was the First Symphony, completed in the same summer, and introduced November 13, 1942. Three more symphonies were to follow in the American years. The Violin Concerto, written for Mischa Elman, was likewise introduced at the Boston Symphony concerts (December 31, 1943). The Concerto for Two Pianos and Orchestra was introduced by the Philadelphia Orchestra on November 5, 1943 and was performed by the Boston Symphony Orchestra in 1944. Charles Munch introduced the Third Piano Concerto to Boston on October 13, 1950 (with Firkusny as soloist). The *Fantaisies Symphoniques* (really the Sixth Symphony) was composed for Dr. Munch, first performed as a part of this Orchestra's Seventy-fifth Anniversary, and likewise carried to Munich and Paris during the European tour of 1956. The *Mass for the Field of Honor,* performed at the Berkshire Festival in 1956, completes the list to date of Martinu's music at the concerts of this Orchestra.

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"LA VALSE," Choreographic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

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"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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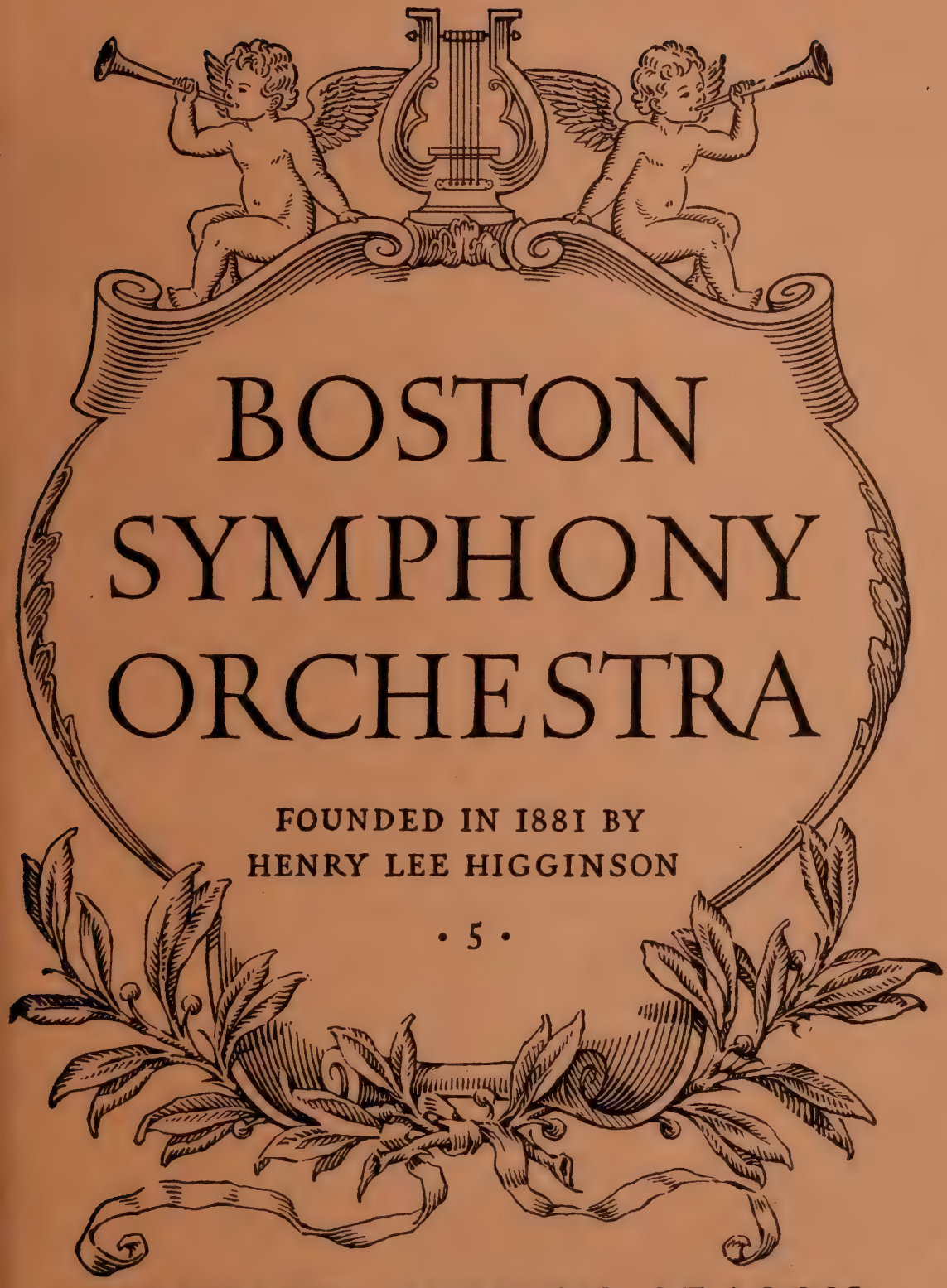

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with historical and descriptive notes by

JOHN N. BURK

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Program

FRIDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

BERLIOZ.....“Royal Hunt and Storm,” Descriptive Symphony from “The Trojans”

BLOCH.....*“Schelomo” (Solomon), Hebrew Rhapsody for 'Cello and Orchestra

INTERMISSION

BRAHMS.....*Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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BALDWIN PIANO

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"Chasse Royale et Orage" ("Royal Hunt and Tempest"), Symphonie Descriptive, from Part II of "Les Troyens"

By Hector Berlioz

Born in Côte-Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage.* The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage,* consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique,* November 4, 1863. The first opera, *The Capture of Troy,* was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was performed at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3–4, 1952.

The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

Berlioz intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

Why Your Grandfather Ran Away, That Day

He was five years old, and he had seen a red engine here on a visit to Schwarz with his mother. Suddenly she missed him. After quite a boy-hunt, your grandfather turned up safe and sound, back where he'd first seen that fascinating engine. No spanking from his relieved mother. For 95 years, children have been getting happily lost here, among the red engines and other fascinators we sell, at competitive prices. Come in and get lost, and love it.

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PLANS FOR THE BERKSHIRE FESTIVAL

Charles Munch announces his program plans for the Berkshire Festival by this Orchestra at Tanglewood next summer. The concerts will begin on Wednesday, July 1, and close Sunday, August 9.

Charles Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus" will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. Each has made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, *Op.* 15; Mendelssohn's Piano Concerto No. 1 in G minor, *Op.* 25; and two works by Beethoven—the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, *Op.* 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3–4–5) and Mozart (July 10–11–12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17–18–19), and the following weeks to Brahms (July 24–25–26), composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31–August 1–2); and Beethoven (August 7–8–9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct his own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3rd and Beethoven's Choral Fantasy on August 7th.

Other Festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot–Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a smaller orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3–4–5 (Bach), and July 10–11–12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17–18–19 (Tchaikovsky); July 24–25–26 (Brahms); July 31–August 1–2 (Composers of the Romantic Period); August 7–8–9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 1–8–15–22–29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information is available at the Festival Ticket Office in Symphony Hall, Boston 15.

Speluncam Dido dux et Trojanus eamdem
Devenient . .
*Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas,

* To that very cave came Dido and the Trojan chief—this was their nuptial hour.

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so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

His misgivings were justified. At the first performance in the *Théâtre Lyrique*, according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

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"SCHELOMO" ("SOLOMON"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we

hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

• •

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter, Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra,* December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America,* December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17–18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems,* and *America.* His *Violin Concerto* was performed January 5, 1940; *Baal Shem,* February 2, 1951; *Concerto Symphonique,* November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but

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usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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SAMUEL MAYES

SAMUEL MAYES joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), and with Zino Francescatti in Brahms' Double Concerto (1956).

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and shared its first desk three years later.

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By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic

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Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

• •

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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I November 14

Overture to "Egmont," *Op.* 84
III January 16

Piano Concerto No. 4, in G major, *Op.* 58
Soloist: EUGENE ISTOMIN IV February 20

BERLIOZ ..... "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"
V March 13

BLOCH ..... "Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra
Soloist: SAMUEL MAYES V March 13

BRAHMS ..... Variations on a Theme by Haydn, *Op.* 56a
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Symphony No. 2, in D major, *Op.* 73
V March 13

DEBUSSY ..... "La Mer," Three Orchestral Sketches
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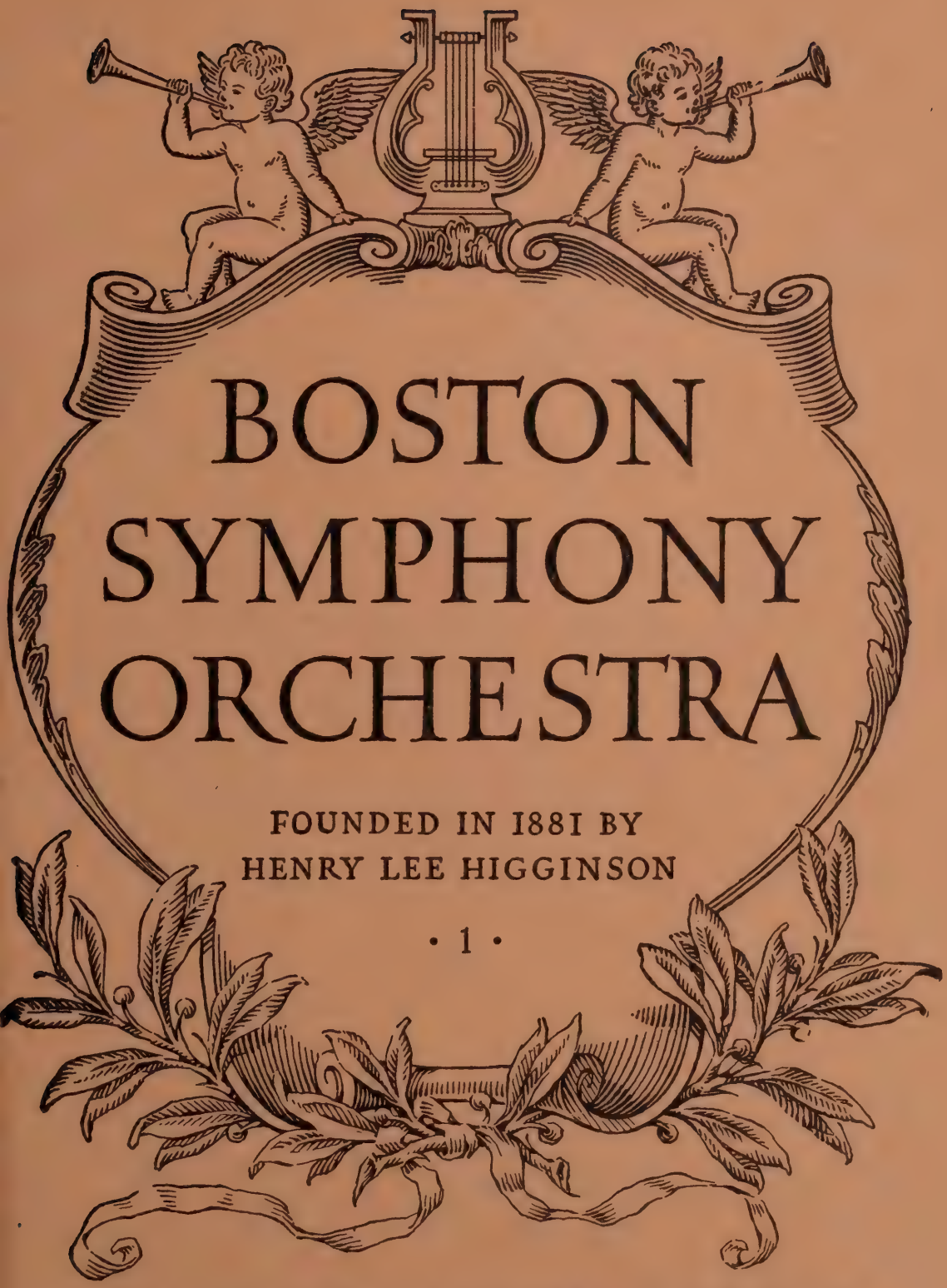

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with historical and descriptive notes by

JOHN N. BURK

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Réjouissance

MOZART . . . . . Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

INTERMISSION

BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastoral," *Op.* 68

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II. Scene by the brookside: Andante molto moto
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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH'S four orchestral suites are usually attributed to the period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French

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ouverture of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father,

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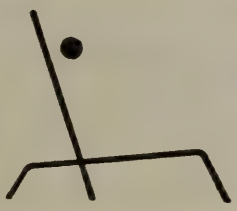
it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped,



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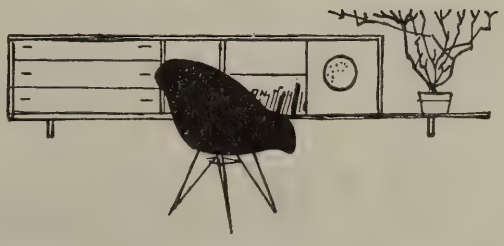

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paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nacht-musique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes

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in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

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BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened

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without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one

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of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.'" There

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is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contrac-

* Berlioz sees in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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tion of fear as it assembles and breaks. It clothes nature in majesty always – in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" – and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins.

He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

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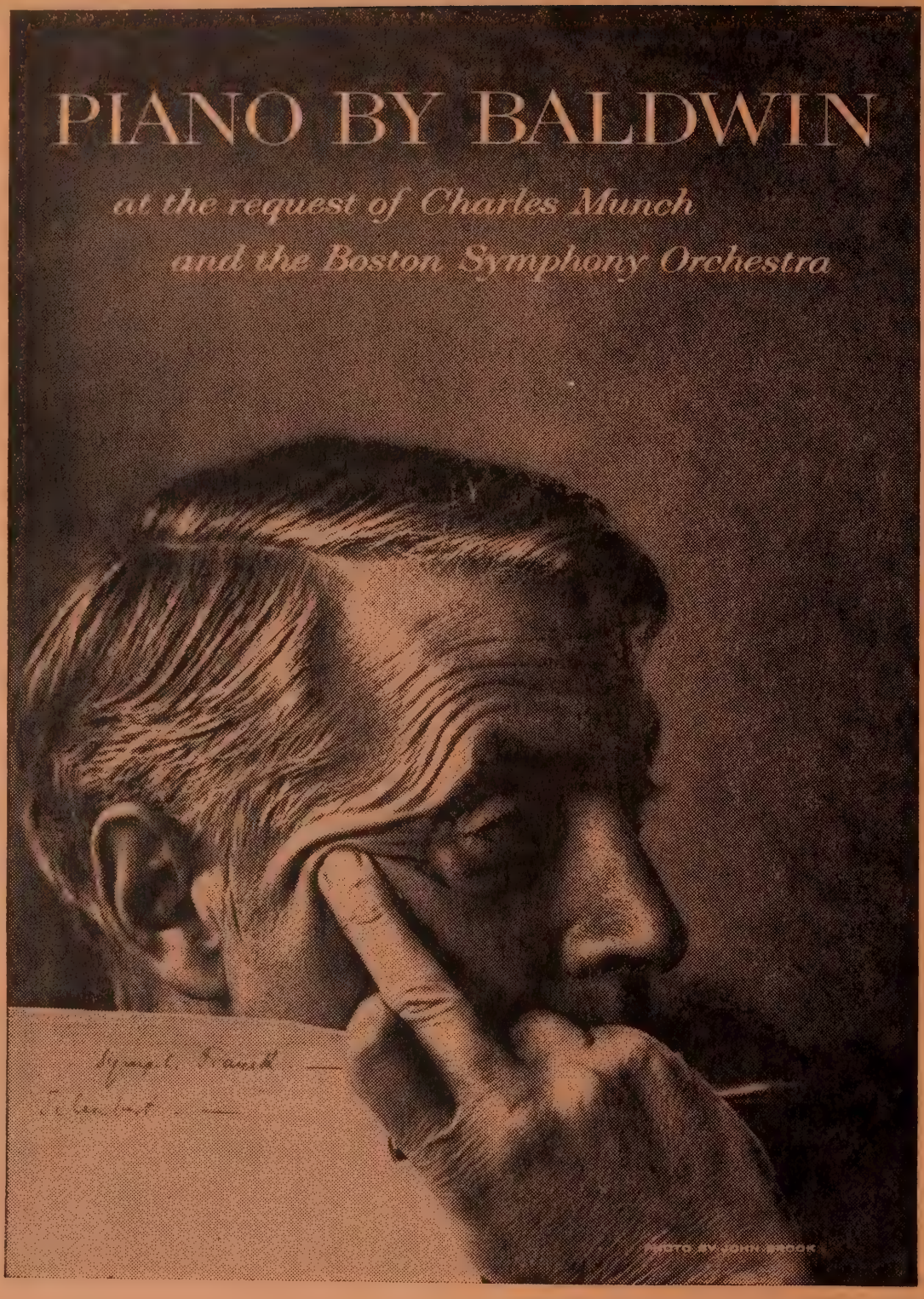

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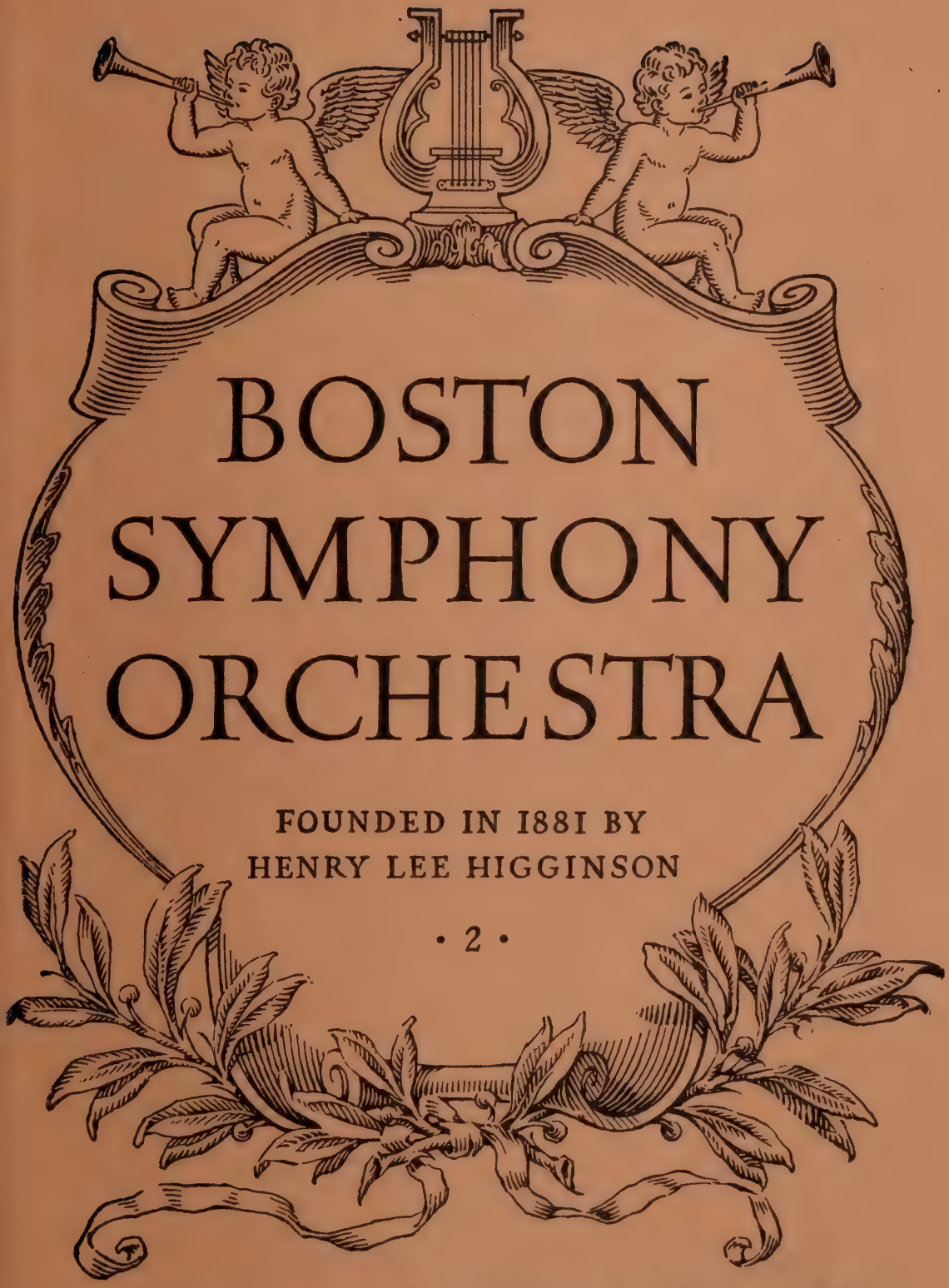

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with historical and descriptive notes by

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ANTAL DORATI

(Born in Budapest, April 9, 1906)

The article on Antal Dorati in the new Grove's "Dictionary of Music and Musicians" (signed "E. D. P.") is here quoted in full:

"He studied at the Budapest Academy of Music with Kodály, Bartók and Weiner, and in 1924, at the age of eighteen, he made his début as conductor at the Budapest Royal Opera. He became Fritz Busch's assistant at the Dresden State Opera in 1928 and was musical director of the Municipal Opera at Münster from 1929 to 1932. During this period he was offered guest engagements at the opera-houses of Frankfurt and other German cities. For five seasons, beginning with 1935, he conducted the Monte Carlo Russian Ballet at Covent Garden in London and on tour in Europe, Australia and New York. He made his American début as a symphonic conductor at Washington in 1937 and became permanently resident in the U.S.A. in 1941. There he was musical director of the Monte Carlo Ballet until 1945 and the New Opera Company in New York in 1941, and also guest conductor of several prominent orchestras. In 1945 he became the conductor of the revived Dallas (Texas) Symphony Orchestra, and this he soon made one of the country's major orchestras. In 1949 he succeeded Dimitri Mitropoulous as conductor of the Minneapolis Symphony Orchestra.

"As an orchestral conductor Dorati has also made guest appearances in Europe in the 1930s and the years following the second world war, in Australia (1939 and 1940) and in Peru (1945). A talented and versatile conductor, he is distinguished for his interest in modern music. His ballet arrangements include the frequently performed "Graduation Ball," and he has also composed orchestral and other instrumental music and songs."

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OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The orchestration of the Overture requires 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT is said that Beethoven hoped to get a commission for music to Schiller's *William Tell,* and would have preferred it. Certainly there are no signs of half-heartedness in the *Egmont* music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in

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which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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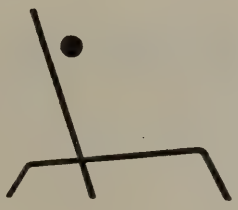

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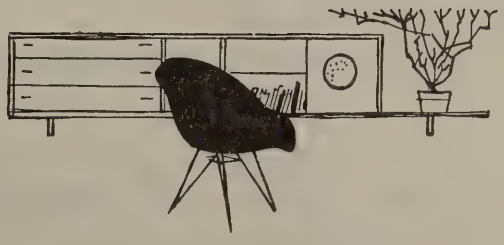

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By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This Orchestral Concerto was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. The score is dated October 8, 1943. This orchestra gave the first performance of the Concerto December 1 and 2, 1944, and repeated it December 29 and 30 of the same season.

The Concerto is scored for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, bass drum, cymbals, triangle, tam-tam, 2 harps and strings.

"THE general mood of the work represents," so the composer has written, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This remark is interesting, in that Béla Bartók composed the piece during the period of momentary recovery from his serious illness.

He has further explained why he has not called it a symphony:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *'concertant'* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *'perpetuum mobile'*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built

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on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' — a short chorale for brass instruments and side-drum — follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — *'Intermezzo interrotto'* ['Interrupted Intermezzo'] — could be rendered by the letter symbols 'ABA — interruption — BA.'"

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"A SIMPLE BOHEMIAN *MUSIKANT*"

"You are not speaking to a Demigod!" wrote Dvořák to an admirer who, at the height of his fame, had sent him a worshipful letter. "I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian Musikant."

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This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's Life of Dvořák are those in his introduction which describe the "Bohemian Musikant" as a type: "Picture him to yourself, this fiddler, clarinettist, trombone-player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thraldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry – all that early world of a lovable, unspoiled people."

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter

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his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the "great man" disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the "front" of a celebrity, nor lived in the grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town nearby and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament.

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Born September 8, 1841, in Mulhausen, Bohemia; died May 1, 1904, in Prague

Composed between October 26 and November 8, 1889, this symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891. The first performance in Boston by this Orchestra was on February 26, 1892, the year of its publication, Arthur Nikisch conducting.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings. The score is dedicated "To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature."

THIS symphony, published as the Fourth (the Fifth being the Symphony "from the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.*

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle

* The third and the fourth of these early symphonies (in E-flat major, 1873 and D minor, 1874) have been posthumously published. The two earliest ones (composed about 1865) are under publication.

The symphonies published in the composer's lifetime are as follows: No. 1 in D major, Op. 60 (1880); No. 2 in D minor, Op. 70 (1884–5); No. 3 in F major, Op. 76 (1875, and therefore first in order); No. 4 in G major, Op. 88 (1889); No. 5 "From the New World" in E minor, Op. 95 (1893). The First has not been played at these concerts since 1890, the Second was revived by Pierre Monteux in 1921 and repeated in 1923, the Third was introduced by Pierre Monteux in 1922. Only the Fifth has remained in the orchestral repertory.

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section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's

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instinct for a fair trade by offering him only 1,000 marks ($250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow had called him in acknowledging the dedication of his Third Symphony in F major in 1887: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions. "I shall simply do what God tells me to do. That will be the best thing." Simrock became alarmed, repented and made peace with the offended Dvořák.

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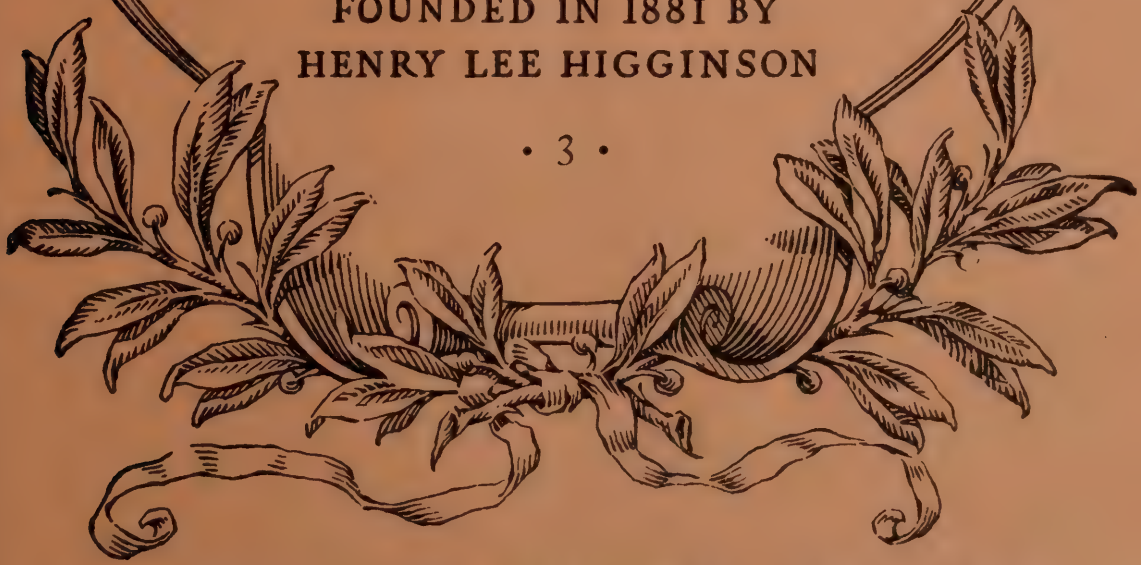

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RICHARD BURGIN

RICHARD BURGIN studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad, where he was a fellow pupil with Toscha Seidel and a boy named Jascha Heifetz. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He was concertmaster and soloist of the Leningrad Symphony Orchestra, the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concertmaster he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Arthur Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsinki. At Stockholm and Christiania he was assistant teacher with Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet. In the fall of 1920 he came to America to be concertmaster of the Boston Symphony Orchestra. In 1921, he organized the Burgin String Quartet. Mr. Burgin is the Associate Conductor of the Orchestra, and has conducted many concerts. On the faculty of the Berkshire Music Center at Tanglewood he is in charge of the chamber music and has often conducted amateur or student orchestras.

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By RALPH VAUGHAN WILLIAMS

Born at Down Ampney, between Gloucestershire and Wiltshire, England, October 12, 1872; died in London, August 26, 1958

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral on September 6. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922.

THE Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Vaughan Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group."

In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers,* or to such as will syng or play priuatelye." Of the

* See the German *quer*—cross, transverse, oblique.

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eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Vaughan Williams' choice.

"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the program of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revised by Purcell near its end."

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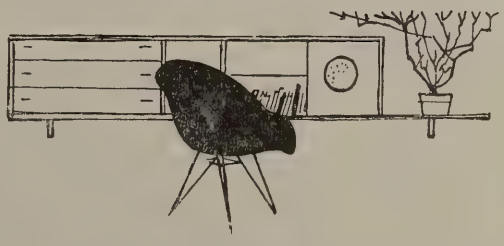

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his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated largamente under tremolo chords of the violins. A restatement with an ornamental figure in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

• •

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, where he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to the inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and

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music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich November 23, 1589. A brass plate in the parish church in Greenwich bore this legend:—

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he did excell.
He serv'd long Tyme in Chappel with grete prayse
Fower Soveregnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whose Name yclipt was Jone.
Who here entomb'd him Company now bears.
As he did lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God full oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

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By ERNEST BLOCH

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A VIVID and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth

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of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the

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repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

• •

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter, Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra,* December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America,* December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17–18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems,* and *America.* His *Violin Concerto* was performed January 5, 1940; *Baal Shem,* February 2, 1951; *Concerto Symphonique,* November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

The orchestra required consists of 2 flutes, 2 clarinets, E-flat clarinet and bass clarinet, 2 oboes and English horn, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this Orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible.*"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

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The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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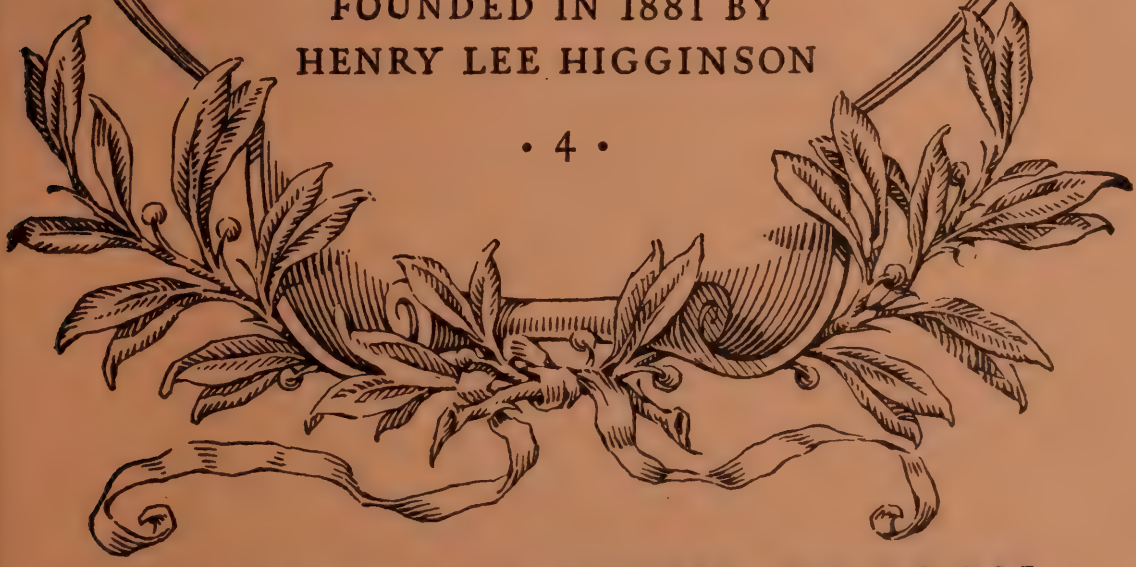

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

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TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The *Tragische Ouvertüre,* like the *Akademische Fest-Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881

The overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

"ONE weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'* " But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's *Agrippina,* Beethoven's *Coriolan,* Cherubini's *Medea,*

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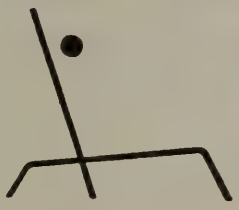

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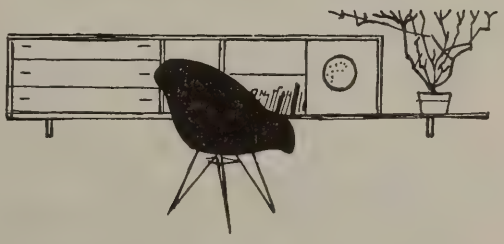

Closed Monday — Open Wednesday and Thursday Until Nine

"NOBILISSIMA VISIONE,"

Concert Suite from the Ballet "St. Francis"

By Paul Hindemith

Born at Hanau, Germany, November 16, 1895

Hindemith wrote his Ballet *St. Francis* for the *Ballet Russe de Monte Carlo* in 1937, and in the following year extracted from his music a Concert Suite in three parts (Introduction and Rondo, March and Pastorale, Passacaglia).

The Ballet *St. Francis: Choreographic Legend in One Act and Five Scenes,* with choreography by Léonide Massine, was first performed at the Drury Lane Theatre, London, July 21, 1938. It was performed in this country by the same company and presented by them in Boston at the Opera House, November 9, 1938. The first performance of the Suite was at Venice, September, 1938. The Suite had its first American performance by the Philharmonic Orchestra of Los Angeles, March 23, 1939, when the composer conducted. Richard Burgin introduced it at the Boston Symphony Concerts, January 22, 1943. Ernest Ansermet conducted it January 4–5, 1952.

The Suite is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, tuba, percussion and strings. According to the composer's indication, the flute, oboe, bassoon, horns and trombone may be doubled in full passages.

When the Ballet *St. Francis* was performed, Léonide Massine was quoted in the program as saying that this "choreographic legend" "translates the moving simplicities and mentality of the strange world of St. Francis into the highly formalized language of ballet." When we set beside this the statement of Hindemith that "the suite consists of those sections of the ballet score which are self-sufficient and comprehensible as concert music and which do not depend, therefore, on supplementary stage action," we may reasonably conclude that the absolute forms here used may well subsist apart from all visualization.

The Introduction to the suite (strings with clarinet) is taken from the eighth number ("Meditation") from the ballet, while the Rondo (*Mässig schnell*), opening with strings and flute, is the *"Kärgliche Hochzeit,"* the "Marriage with Poverty," the episode No. 10 in the

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ballet. The March, in which the triangle and military drum are added, is No. 4 in the ballet. The Passacaglia is the closing number of the ballet as well as the suite.

"The introduction," so the composer has written, "consists of that part of the original music during which the hero of the action (Franziskus) is sunk in deep meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty, the scene having been inspired by an old Tuscan legend. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast – dry bread and water only.

"The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher, and rob him.

"The third and closing movement, Passacaglia, corresponds to the portion of the ballet score representing the dance Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different Variations through which the six-measure-long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of the *'Cantique du Soleil,'* which reads: *'Incipiunt laudes creaturarum.'* "

• •

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The following description of the ballet accompanied its performances:

In his father's house at Assisi, young Francis Bernardone gaily spends his days devoting his time to the pleasant pastimes of the moment, surrounded by friends and idlers. Even the little activity he exercises in his father's business gives him pleasure, since it permits him to meet the buyers who come from the four corners of the earth; and his mind, turned towards distant lands, together with his inclination for brave deeds and adventures, causes him to find new interests among these people. His youthful pride even causes him to show himself lacking in sympathy for the poor.

It is a brutal rebuff on the part of an aged beggar that awakens in him that love of poverty which is to fill and motivate his later life; repenting, he runs after the beggar and gives him a share of his riches. But his conversion is not complete, and the urge for chivalry triumphs over simplicity. Greatly impressed by the imposing aspect and a sense of power conveyed by a passing knight who visits his father's house in order to replenish his wardrobe, Francis decides to become a soldier. Already seeing himself, in his fertile imagination, as a famous hero, he girds on weapons and goes off to war. But the severity of a soldier's life and the cruelty of a warrior's existence horrify him, and finding himself incapable of participation he becomes desperate.

At this moment there appear to him three allegorical women — the figures of Poverty, Chastity, and Obedience, who reveal to him that, instead of a warrior's laurels, destiny has reserved for him a life of quiet piety and self-sacrifice; and that, apart from chastity and obedience, his life will be devoted, in particular, to poverty. This revelation is made to him in the midst of a splendid feast, to which he is brought by his youthful friends. His companions press him to sing again the gay

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tunes, as he had done before; and despite the fact that he does not show himself to be the boon companion he had been before he went off to the wars, they proclaim him king of their revels. They press on him the claims of love. To fall in love would do him good, they think. But what has earthly love to offer to one who carries in his heart the heavenly vision of Poverty? He gratefully remembers the loveliness of her apparition, so full of grace and gentleness; and to the beggars who are waiting to receive the remnants of the feast, the crumbs from the table, Francis distributes dishes heaped high with food, the goblets, even the tablecloths. All of this greatly angers his father, who regards it as a wanton squandering of valuable possessions, and threatens to beat him. But by now the young Francis has made his irrevocable decision; he removes his rich apparel and returns it to his father. By this significant gesture he breaks forever the paternal bond and also breaks with the life he had hitherto lived. Barely covered with the tattered rags of a beggar, he starts his journey towards solitude.

We see him absorbed in profound meditation. And then, in intimate mystical communication with God, his whole being is enlightened as to his proper conduct on earth, at which his happiness becomes as a celestial rather than an earthly joy; and his unburdened heart overflows, to find expression in a flood of joyous music.

Threatened by a ferocious, man-eating wolf, the inhabitants of the country attempt to save themselves by fleeing. Among the frightened peasantry we find the three comrades of Francis' gay youth, who, in the meantime, have abandoned their frivolous life and have followed the example of their friend. Francis, filled with the God-like spirit of kindliness, goes to meet the wolf, who madly rushes at him; but Francis, through understanding and faith, so thoroughly tames the animal that it becomes as a gentle lamb.

To show their gratitude and devotion, the three comrades, who wish nothing better than to serve their friend and master, prepare a comfortable couch for him; but Francis refuses and lies down upon the ground to rest. While he sleeps the friends keep watch over him, lest he be disturbed; so solicitous are they that they even refuse to welcome Poverty. Then Francis awakes and, filled with an unspeakably happy emotion, embraces his three friends, and he and Poverty seal their intimate understanding by a mystical union, symbolized by an exchange of rings; whereupon the newly-weds, with their friends, ecstatically partake of the frugal wedding-feast of bread and water.

The mystical union having been consummated, Francis, in a supreme exaltation of happiness, sings a hymn of praise to the sun, while the symbolical characters of a brotherly community between those of heaven and those of the earth pass before the spectator.

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SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently

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discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

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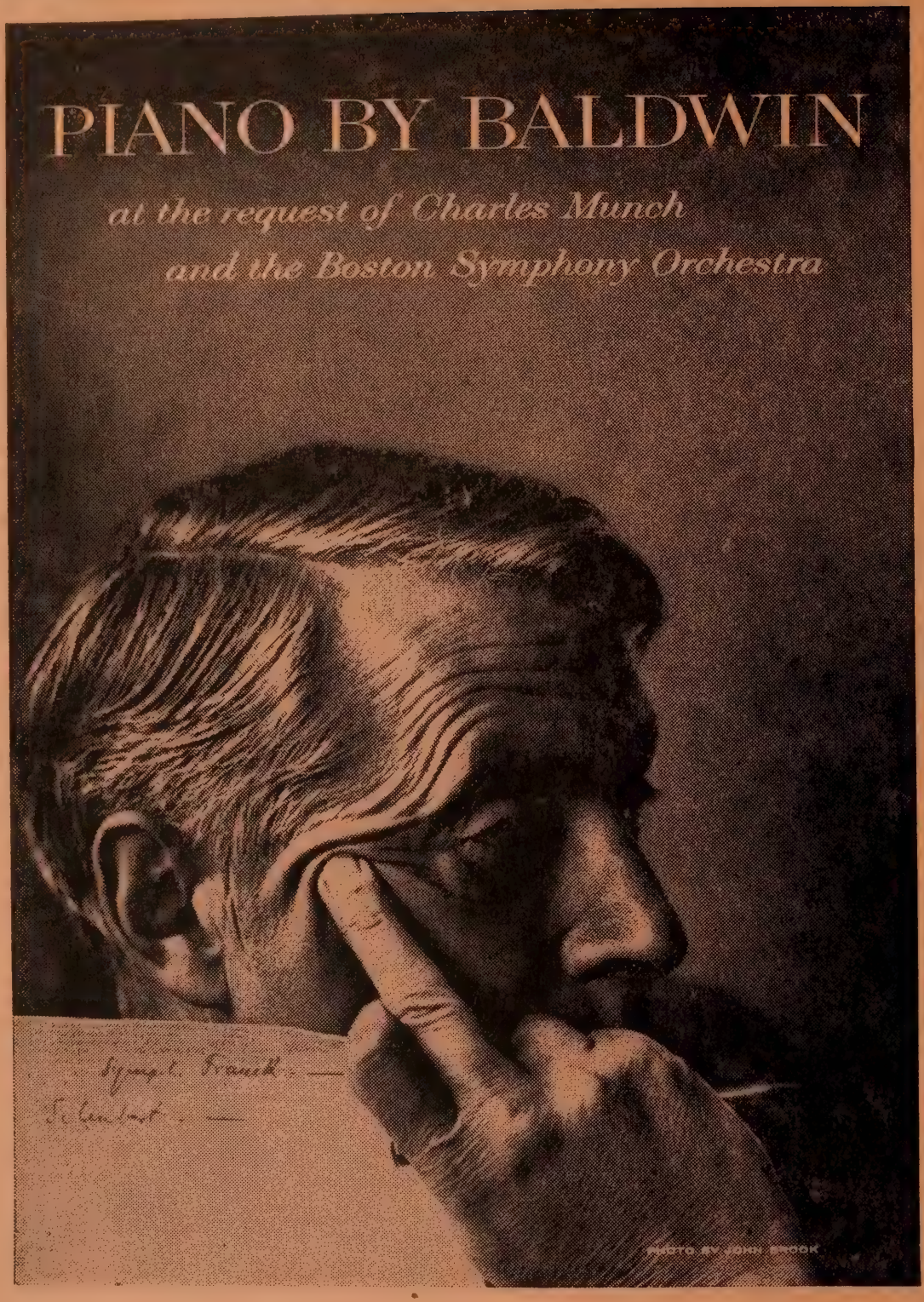

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By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray, conducting). Charles Munch performed the Molto adagio in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14–15, 1951.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens*, May 17, 1893).

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The first of the four movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio*, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The Adagio is from the closing scene, the death of Mélisande.

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SYMPHONY NO. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892; died in Paris, November 27, 1955

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the

* **The words "This fourth and probably last symphony" indicate the later persuasion of Serge Koussevitzky for whom he wrote his Fifth. Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon*, Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante*, Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.**

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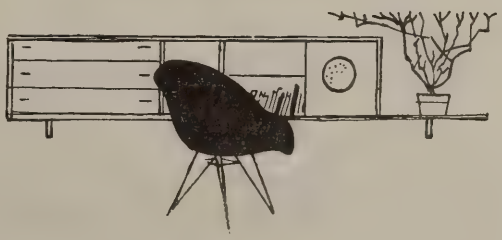

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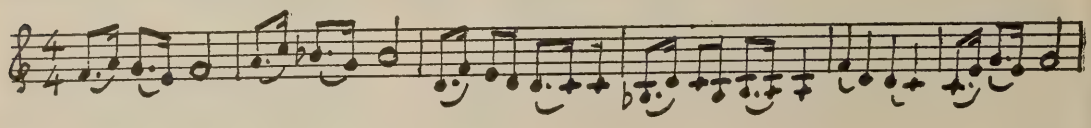
present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit.' In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi,* which toward the end of the movement is cited entire in its original and ingenious form [horn]:



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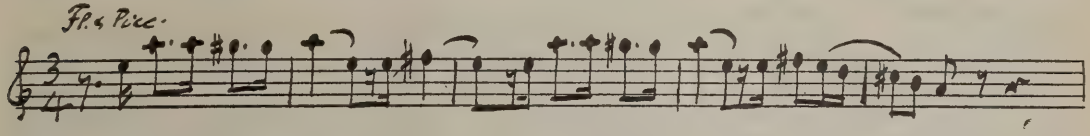
"The Finale is of polyphonic construction, a bit complex, perhaps (but the listener needn't become too concerned about that), in which the various components are progressively superposed. The form contains elements of rondo, passacaglia, and fugue. From all of these superpositions there leaps forth the tune *Basler Morgenstreich*, which



soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

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By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival — March 23, 1930); Ossip Gabrilowitsch (Brahms Festival — April 28, 1933); Josefa Rosanska (Tuesday series — February 5, 1935); Beveridge Webster (Monday series — December 30, 1935); Artur Schnabel (April 10, 1936); Myra Hess (April 9, 1937); Artur Rubinstein (April 6, 1939); Leonard Shure (February 21, 1941); Nicole Henriot (February 9, 1951); Claudio Arrau (January 9, 1953).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings. It is dedicated to "My dear friend and teacher, Eduard Marxsen."

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms

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who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the

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single and usual exception of Leipzig. The *Gewandhäusler*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

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BACH ..... Suite No. 4, in D major
I November 4

BARTÓK ..... Concerto for Orchestra
II November 25

BEETHOVEN ..... Symphony No. 6, in F major, "Pastoral," *Op.* 68
I November 4

Overture to "Egmont," *Op.* 84
II November 25

BLOCH ..... "Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra
Soloist: SAMUEL MAYES III December 30

BRAHMS ..... Tragic Overture, *Op.* 81
IV January 27

Piano Concerto No. 2, in B-flat major, *Op.* 83
Soloist: RUDOLF SERKIN V April 14

DVOŘÁK ..... Symphony No. 4, in G major, *Op.* 88
II November 25

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80
V April 14

HINDEMITH ..... "Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"
IV January 27

HONEGGER ..... Symphony No. 4, "Deliciae Basilienses"
V April 14

MOZART ..... Symphony in D major, No. 35, "Haffner," K. 385
I November 4

PROKOFIEFF ..... Symphony No. 5, *Op.* 100
III December 30

TCHAIKOVSKY ..... Symphony No. 4, in F minor, *Op.* 36
IV January 27

VAUGHAN WILLIAMS ..... Fantasia on a Theme by Thomas Tallis, for Double String Orchestra
III December 30

ANTAL DORATI conducted the concert on November 25
RICHARD BURGIN conducted the concert on December 30
PIERRE MONTEUX conducted the concert on January 27

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

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RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia) of Russian parents. At four he showed possibilities of becoming a piano prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in Sonatas for Violin and Piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 in D minor with the Boston Symphony Orchestra, December 30, 1938; Beethoven's Concerto No. 4 in G major, December 22, 1939; Beethoven's Concerto No. 5, in E-flat major, April 6, 1944; Brahms' Concerto No. 1, January 20, 1956. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

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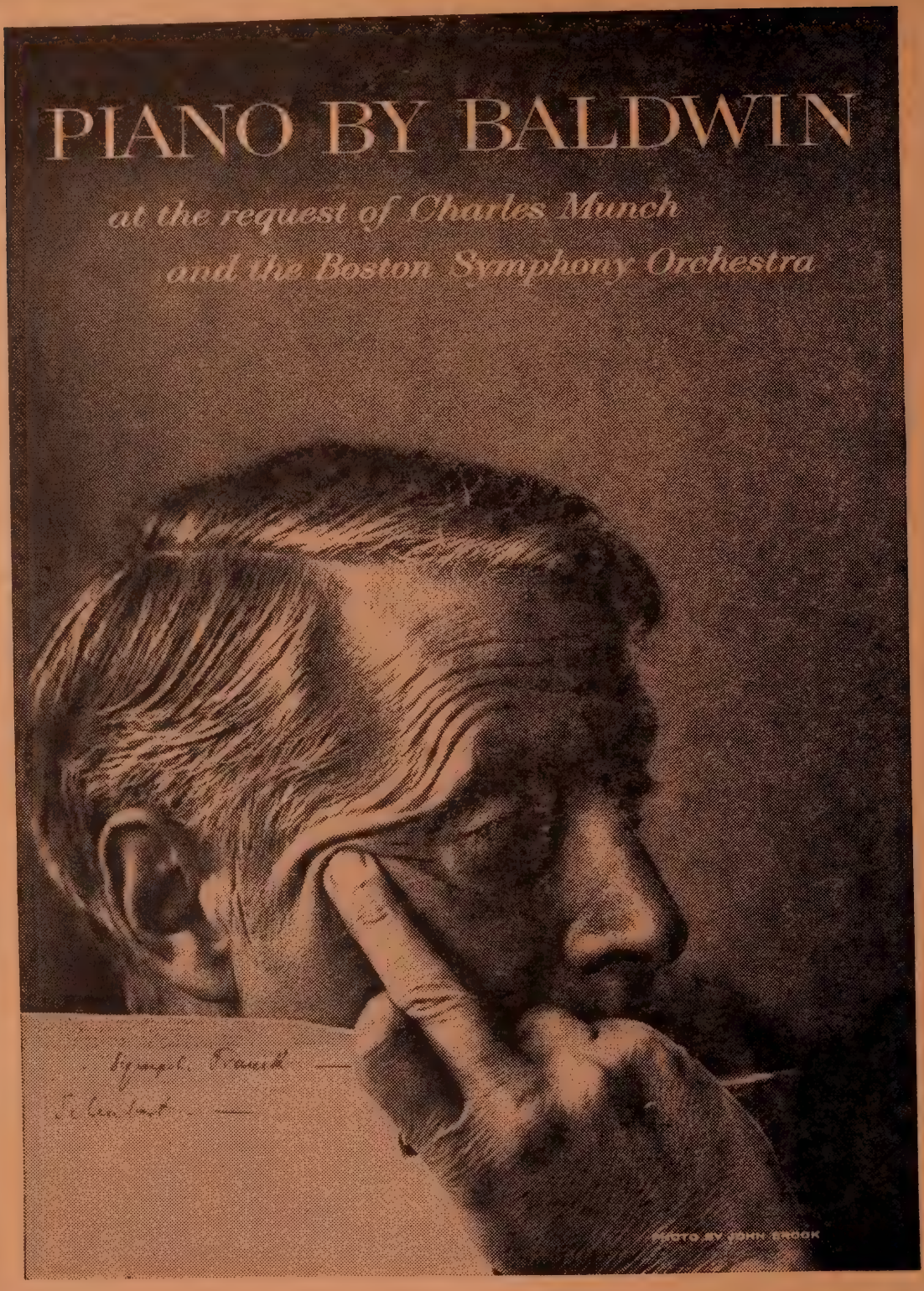

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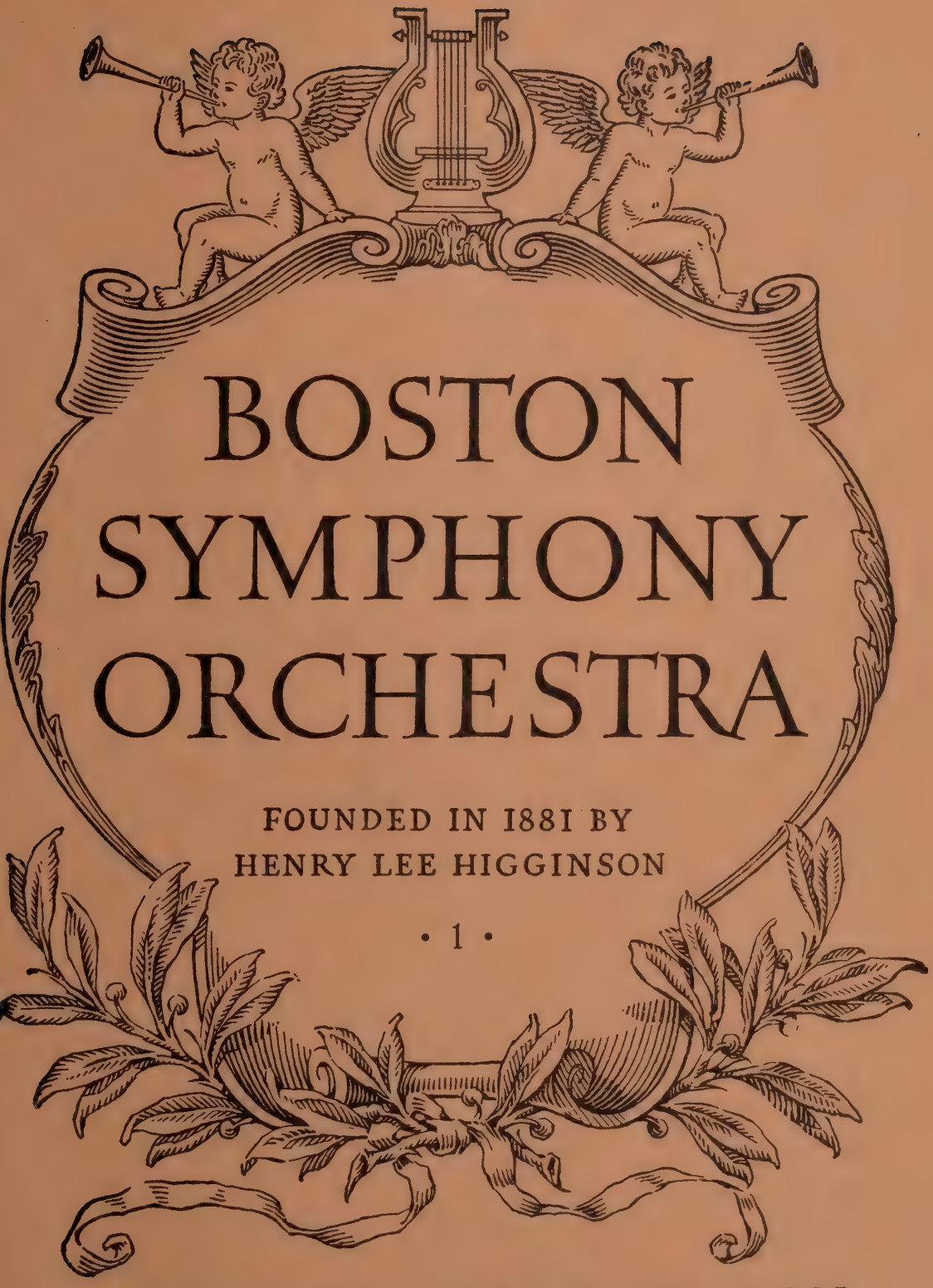

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Minuet
Réjouissance

DEBUSSY . . . . . "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH'S four orchestral suites are usually attributed to the period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthu-

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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siasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more

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robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first per-

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formed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that

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the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous – and which, though no imitation, is akin to the constant sounds of Nature – the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."* The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for

* "To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends."

the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.'" There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he

* Berlioz sees in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his eruptive ardors upon the C minor Symphony. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air

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of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature – "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

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It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the program of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

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doubt, to distinguish his score from the "program music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven. and gives thanks to its Creator in soft and agreeable song.

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CHARLES MUNCH, *Music Director*

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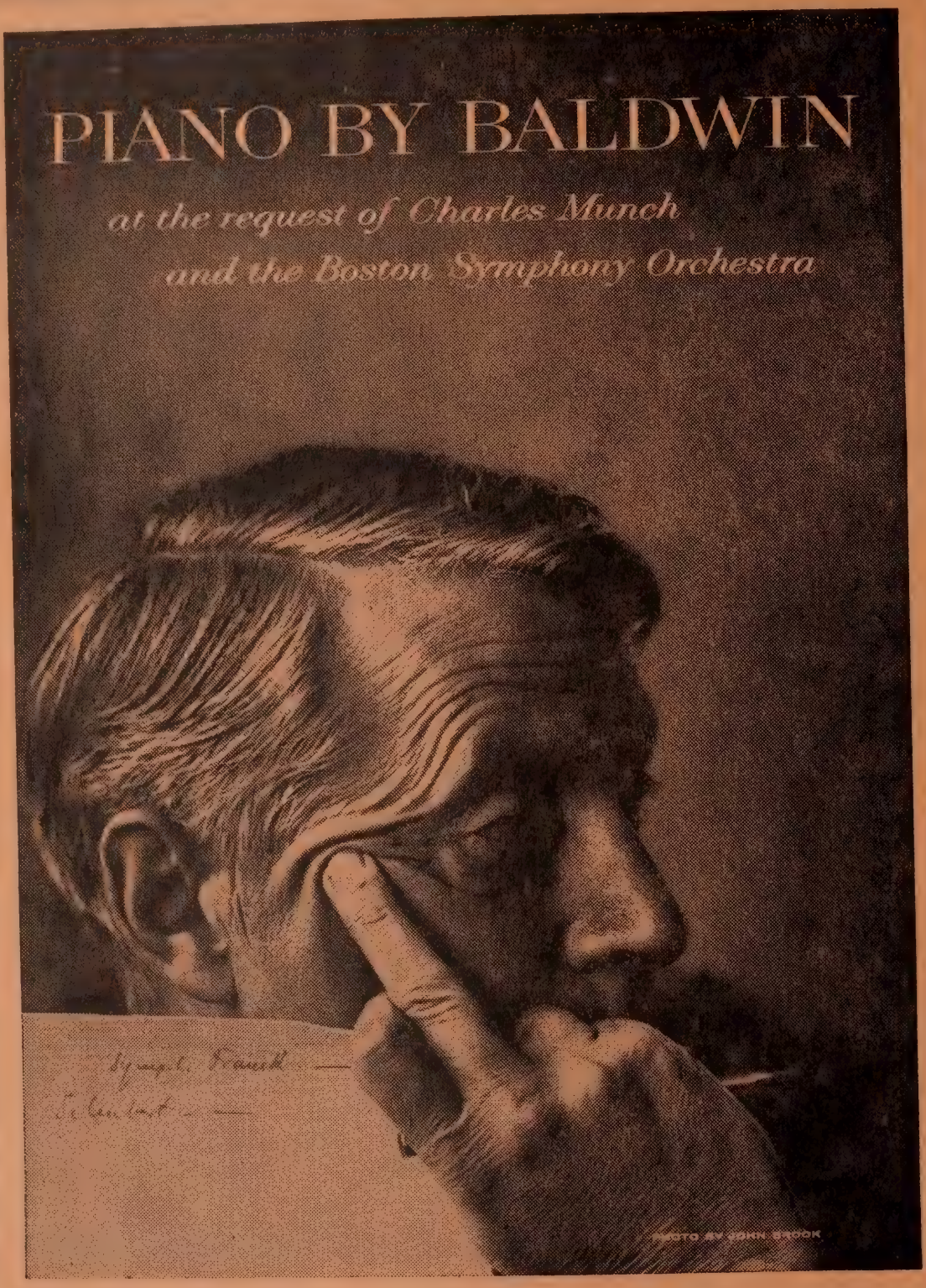

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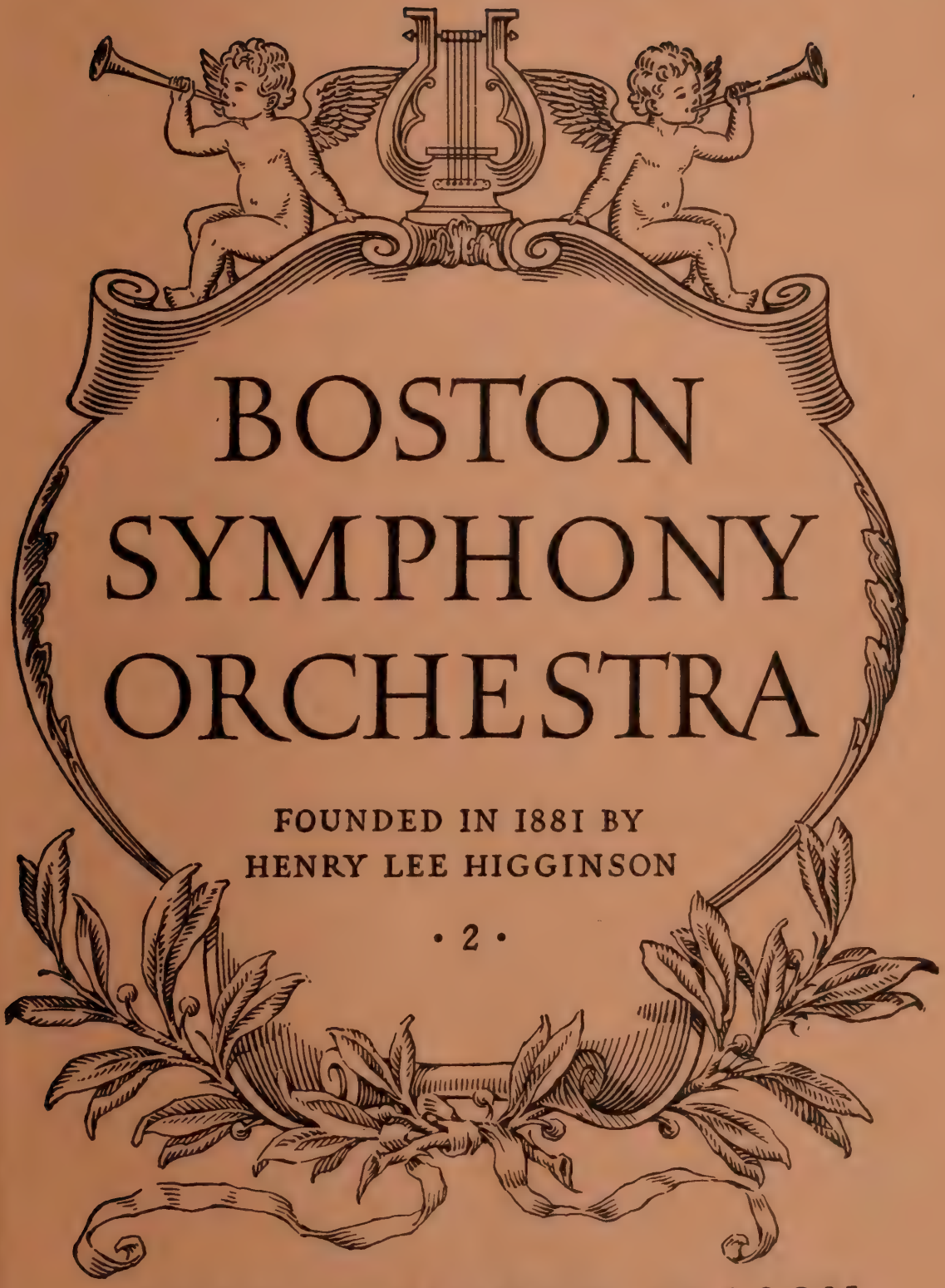

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Boston Symphony Orchestra

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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RICHARD BURGIN, *Conductor*

VAUGHAN WILLIAMS . . . . . Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

BLOCH . . . . . *"Schelomo" (Solomon), Hebrew Rhapsody for 'Cello and Orchestra

INTERMISSION

PROKOFIEFF . . . . . *Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

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RICHARD BURGIN

Richard Burgin studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad, where he was a fellow pupil with Toscha Seidel and a boy named Jascha Heifetz. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He was concertmaster and soloist of the Leningrad Symphony Orchestra, the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concertmaster he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Arthur Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsinki. At Stockholm and Christiania he was assistant teacher with Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet. In the fall of 1920 he came to America to be concertmaster of the Boston Symphony Orchestra. In 1921, he organized the Burgin String Quartet. Mr. Burgin is the Associate Conductor of the Orchestra, and has conducted many concerts. On the faculty of the Berkshire Music Center at Tanglewood he is in charge of the chamber music and has often conducted amateur or student orchestras.

France made him Chevalier of the Legion of Honor in 1955.

FANTASIA ON A THEME BY THOMAS TALLIS, for Double String Orchestra

By Ralph Vaughan Williams

Born at Down Ampney, between Gloucestershire and Wiltshire, England, October 12, 1872; died in London, August 26, 1958

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral on September 6. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922.

The Fantasia is scored for string orchestra divided into three sections," so the composer explains. "(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other." Vaughan Williams in the score specifies the second orchestra as consisting of nine players, "two first violin players, two second violin

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The following stations are broadcasting Boston Symphony concerts on a live, sustaining basis, as of the present date:

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WXHR-FM	Cambridge

Tuesday Cambridge Series

(including M.I.T. concert at Kresge Auditorium)

WGBH-FM-TV	Cambridge
WEDK-FM	Springfield

In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. The Friday and Saturday programs of the present season will be presented by delayed broadcast until the end of May, when the Pops programs of the 1959 season will be presented. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.

players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group."

In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus,* according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers,* or to such as will syng or play priuatelye." Of the the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
The second sad: in maiesty.
The third doth rage: a roughly brayth,
The fourth doth fawne: and flattry playth.
The fyfth delight: and laugheth the more,
The sixth bewayleth: it weepeth full sore.
The seuenth tredeth stoute: in froward race,
The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Vaughan Williams' choice.

"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the program of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revised by Purcell near its end."

Vaughan Williams gives the indication largo sostenuto, and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated largamente under tremolo chords of the violins. A restatement with an ornamental figure in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

• •

* See the German *quer*—cross, transverse, oblique.

Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, where he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to the inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich November 23, 1589. A brass plate in the parish church in Greenwich bore this legend:—

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he did excell.
He serv'd long Tyme in Chappel with grete prayse
Fower Soveregnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whose Name yclipt was Jone.
Who here entomb'd him Company now bears.
As he did lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God full oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

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"SCHELOMO" ("SOLOMON"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the

repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

• •

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter, Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra,* December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America,* December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17–18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems,* and *America.* His *Violin Concerto* was performed January 5, 1940; *Baal Shem,* February 2, 1951; *Concerto Symphonique,* November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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ENTR'ACTE

VAUGHAN WILLIAMS

ALTHOUGH a number of fine eulogies of Vaughan Williams have been written since his death, and especially by those who knew and loved him, none is quite so revealing as the autobiographical chapter which he provided for "Ralph Vaughan Williams, A Study," by Hubert Foss (George A. Harrap & Co., Ltd.). Portions of this chapter are here again quoted. The account is characteristic of him — conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and, excepting for a bit of parenthetical jocularity, to allow his music to speak for itself.

Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in — he had made a mistake — on a Wagner *Abend* the Opera started at

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six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night,* when I suddenly came upon Stonehenge or had my first sight of New York City – the intuition that I had been there already."

A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen:* "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the Word 'Dona.' Was not this the purest 'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong – indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.' "

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He valued this experience. After Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

BOSTON . . .
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"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried – I fear in vain – to lighten my texture. He actually made me write a waltz. I was much bitten by the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

In 1895 he was appointed organist at St. Barnabas, South Lambeth. A choral society which he formed, though none too expert, gave him more valuable practical experience. He went to Berlin in 1897 to study with Max Bruch. He derived less from Bruch than from the large amount of music he heard there.

"Deliberate cribbing is all right, and the funny thing is that what is most deliberately cribbed sounds the most original; but the more subtle, unconscious cribbing is, I admit, dangerous. I was quite unconscious that I had cribbed from *La Mer* in the introduction to my *London* Symphony until Constant Lambert horrified my by calling my attention to it.

"Why should music be 'original'? The object of art is to stretch out to the ultimate realities through the medium of beauty. The duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before, as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better *'écrire un petit menuet dans le style de Mozart.'* I saw at once that it

was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart.*' After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. *'Complexe, mais pas compliqué'* was his motto. He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as *'tous les deux un peu lourds';* Elgar was *'tout à fait Mendelssohn';* his own music was *'tout à fait simple, rien que Mozart.'* He was against development for its own sake – one should only develop for the sake of arriving at something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor Symphony as an example of a tune which was not stated but was implicit. He was horrified that I had no pianoforte in the little hotel where I worked. *'Sans le piano on ne peut pas inventer de nouvelles harmonies.'*

"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who *'n'écrit pas de ma musique.'* The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies.* I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

"My French fever soon subsided, and left my musical metabolism on the whole healthier."

J. N. B.

SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

The orchestra required consists of 2 flutes, 2 clarinets, E-flat clarinet and bass clarinet, 2 oboes and English horn, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this Orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony. Prokofieff told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the

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summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible.*"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided 'cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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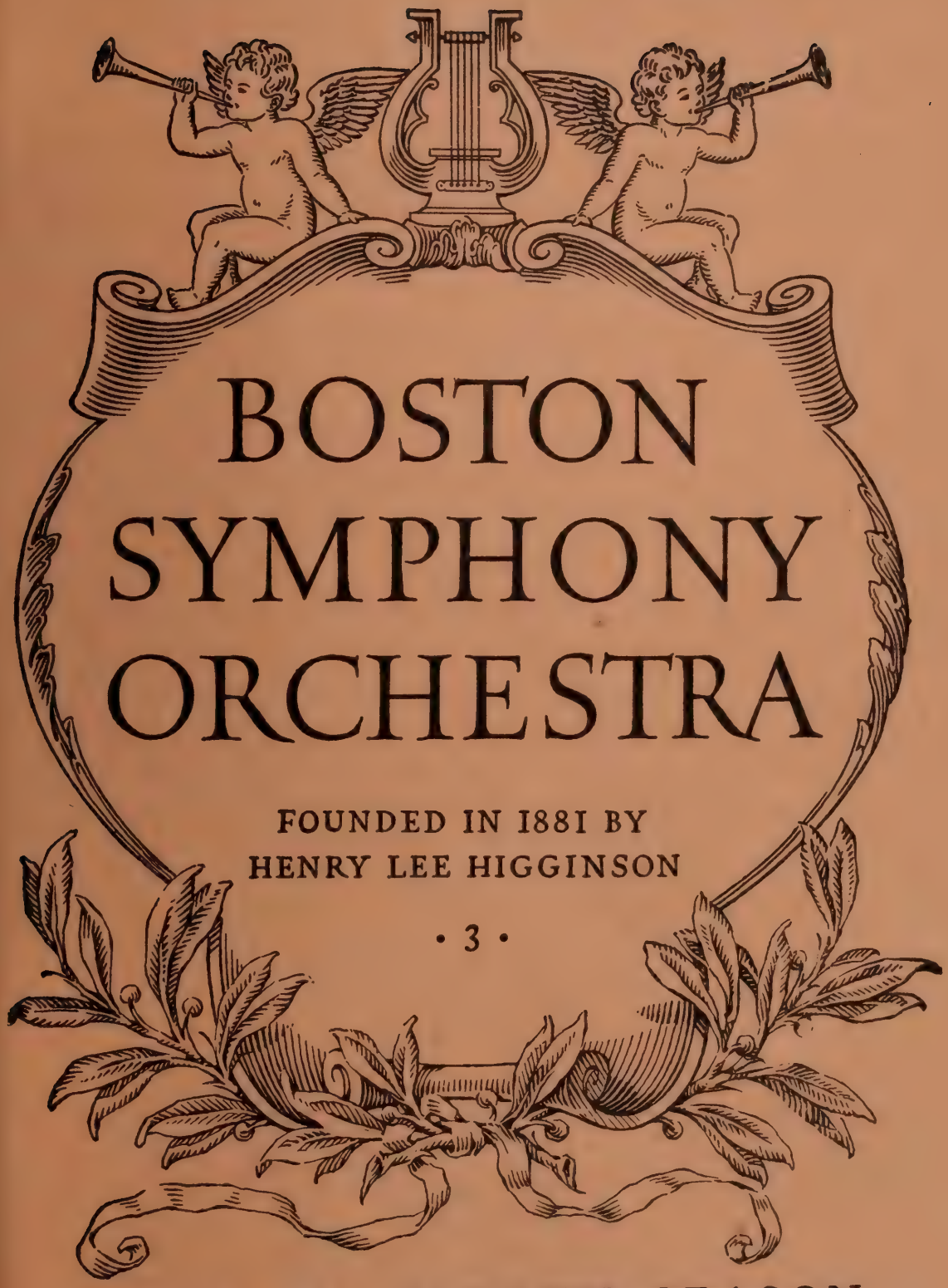

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with historical and descriptive notes by

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BRAHMS . . . . . *Tragic Overture, *Op.* 81

HINDEMITH . . . . . "Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"

I. Introduction and Rondo
II. March and Pastorale
III. Passacaglia

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

TRAGIC OVERTURE, *Op.* 81

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The *Tragische Ouvertüre,* like the *Academische Fest Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881.

The overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

"One weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'* " But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first move-

ment of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's *Agrippina,* Beethoven's *Coriolan,* Cherubini's *Medea,* Schumann's *Manfred,* Volkmann's *Richard III* overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."

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"NOBILISSIMA VISIONE,"

Concert Suite from the Ballet "St. Francis"

By Paul Hindemith

Born at Hanau, Germany, November 16, 1895

Hindemith wrote his Ballet *St. Francis* for the *Ballet Russe de Monte Carlo* in 1937, and in the following year extracted from his music a Concert Suite in three parts (Introduction and Rondo, March and Pastorale, Passacaglia).

The Ballet *St. Francis: Choreographic Legend in One Act and Five Scenes,* with choreography by Léonide Massine, was first performed at the Drury Lane Theatre, London, July 21, 1938. It was performed in this country by the same company and presented by them in Boston at the Opera House, November 9, 1938. The first performance of the Suite was at Venice, September, 1938. The Suite had its first American performance by the Philharmonic Orchestra of Los Angeles, March 23, 1939, when the composer conducted. Richard Burgin introduced it at the Boston Symphony Concerts, January 22, 1943. Ernest Ansermet conducted it January 4–5, 1952.

The Suite is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, tuba, percussion and strings. According to the composer's indication, the flute, oboe, bassoon, horns and trombone may be doubled in full passages.

When the Ballet *St. Francis* was performed, Léonide Massine was quoted in the program as saying that this "choreographic legend" "translates the moving simplicities and mentality of the strange world of St. Francis into the highly formalized language of ballet." When we set beside this the statement of Hindemith that "the suite consists of those sections of the ballet score which are self-sufficient and comprehensible as concert music and which do not depend, therefore, on supplementary stage action," we may reasonably conclude that the absolute forms here used may well subsist apart from all visualization.

The Introduction to the suite (strings with clarinet) is taken from the eighth number ("Meditation") from the ballet, while the Rondo

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(*Mässig schnell*), opening with strings and flute, is the *"Kärgliche Hochzeit,"* the "Marriage with Poverty," the episode No. 10 in the ballet. The March, in which the triangle and military drum are added, is No. 4 in the ballet. The Passacaglia is the closing number of the ballet as well as the suite.

"The introduction," so the composer has written, "consists of that part of the original music during which the hero of the action (Franziskus) is sunk in deep meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty, the scene having been inspired by an old Tuscan legend. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast – dry bread and water only.

"The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher, and rob him.

"The third and closing movement, Passacaglia, corresponds to the portion of the ballet score representing the dance Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different Variations through which the six-measure-long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of the *'Cantique du Soleil,'* which reads: *'Incipiunt laudes creaturarum.'"*

• •

The following description of the ballet accompanied its performances:

In his father's house at Assisi, young Francis Bernardone gaily spends his days devoting his time to the pleasant pastimes of the moment, surrounded by friends and idlers. Even the little activity he exercises in his father's business gives him pleasure,

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since it permits him to meet the buyers who come from the four corners of the earth; and his mind, turned towards distant lands, together with his inclination for brave deeds and adventures, causes him to find new interests among these people. His youthful pride even causes him to show himself lacking in sympathy for the poor.

It is a brutal rebuff on the part of an aged beggar that awakens in him that love of poverty which is to fill and motivate his later life; repenting, he runs after the beggar and gives him a share of his riches. But his conversion is not complete, and the urge for chivalry triumphs over simplicity. Greatly impressed by the imposing aspect and a sense of power conveyed by a passing knight who visits his father's house in order to replenish his wardrobe, Francis decides to become a soldier. Already seeing himself, in his fertile imagination, as a famous hero, he girds on weapons and goes off to war. But the severity of a soldier's life and the cruelty of a warrior's existence horrify him, and finding himself incapable of participation he becomes desperate.

At this moment there appear to him three allegorical women — the figures of Poverty, Chastity, and Obedience, who reveal to him that, instead of a warrior's laurels, destiny has reserved for him a life of quiet piety and self-sacrifice; and that, apart from chastity and obedience, his life will be devoted, in particular, to poverty. This revelation is made to him in the midst of a splendid feast, to which he is brought by his youthful friends. His companions press him to sing again the gay tunes, as he had done before; and despite the fact that he does not show himself to be the boon companion he had been before he went off to the wars, they proclaim him king of their revels. They press on him the claims of love. To fall in love would do him good, they think. But what has earthly love to offer to one who carries in his heart the heavenly vision of Poverty? He gratefully remembers the loveliness of her apparition, so full of grace and gentleness; and to the beggars who are waiting to receive the remnants of the feast, the crumbs from the table, Francis distributes dishes heaped high with food, the goblets, even the tablecloths. All of this greatly angers his father, who regards it as a wanton squandering of valuable possessions, and threatens to beat him. But by now the young Francis has made his irrevocable decision; he removes his rich apparel and returns it to his father. By this significant gesture he breaks forever the paternal bond and also breaks with the life he had hitherto lived. Barely covered with the tattered rags of a beggar, he starts his journey towards solitude.

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Sunday Afternoon Series

WXHR-FM	Cambridge

Tuesday Cambridge Series

(including M.I.T. concert at Kresge Auditorium)

WGBH-FM-TV	Cambridge
WEDK-FM	Springfield

In addition to these live, sustaining broadcasts, the Boston Symphony Transcription Trust is making transcriptions for delayed commercial broadcast. The Friday and Saturday programs of the present season will be presented by delayed broadcast until the end of May, when the Pops programs of the 1959 season will be presented. It is expected that the Educational Television Radio Center will take Television films ("kinescopes") of several of the Cambridge concerts.

We see him absorbed in profound meditation. And then, in intimate mystical communication with God, his whole being is enlightened as to his proper conduct on earth, at which his happiness becomes as a celestial rather than an earthly joy; and his unburdened heart overflows, to find expression in a flood of joyous music.

Threatened by a ferocious, man-eating wolf, the inhabitants of the country attempt to save themselves by fleeing. Among the frightened peasantry we find the three comrades of Francis' gay youth, who, in the meantime, have abandoned their frivolous life and have followed the example of their friend. Francis, filled with the God-like spirit of kindliness, goes to meet the wolf, who madly rushes at him; but Francis, through understanding and faith, so thoroughly tames the animal that it becomes as a gentle lamb.

To show their gratitude and devotion, the three comrades, who wish nothing better than to serve their friend and master, prepare a comfortable couch for him; but Francis refuses and lies down upon the ground to rest. While he sleeps the friends keep watch over him, lest he be disturbed; so solicitous are they that they even refuse to welcome Poverty. Then Francis awakes and, filled with an unspeakably happy emotion, embraces his three friends, and he and Poverty seal their intimate understanding by a mystical union, symbolized by an exchange of rings; whereupon the newly-weds, with their friends, ecstatically partake of the frugal wedding-feast of bread and water.

The mystical union having been consummated, Francis, in a supreme exaltation of happiness, sings a hymn of praise to the sun, while the symbolical characters of a brotherly community between those of heaven and those of the earth pass before the spectator.

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"PETROUCHKA," A Burlesque in Four Scenes

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

Portions of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

Scene I. *Fête populaire de la Semaine Grasse.*

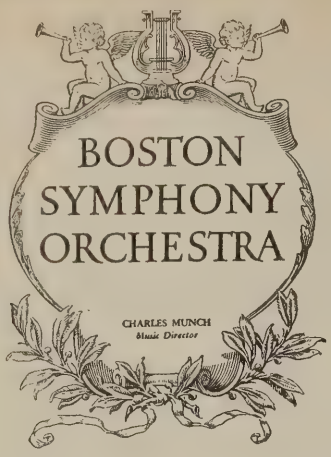
Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

Scene II. *"Chez Petrouchka."* The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

Scene III. *"Chez le Maure."* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

Scene IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on



Some Facts about

THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Who are the Friends?

The Friends of the Boston Symphony Orchestra is an informal group, numbering about 5000, whose members contribute annually to the support of the Boston Symphony Orchestra.

Why are they needed?

The operating expenses of the Orchestra this year will be about $1,895,000 and earned income from the box office and recordings is expected to amount to about $1,650,000, a little over 88 percent of the needed amount. (It is noteworthy that Boston's ratio of earnings to expense is higher than that of any orchestra of this character.) To meet the deficit we must look to the Friends for $250,000.

Bigger gifts — or more Friends?

Naturally, since a deficit must be met, the more generous the gift the sooner the goal is achieved. However, since the Orchestra is a community affair, we hope as many as possible of our friends will join in assuring its continued excellence. Gone are the days when individuals of great means could singlehandedly subsidize an undertaking of this magnitude. Like each of us, the Orchestra would like to have as many friends as possible.

Who can join the Friends?

Anybody. Anybody who wants to make sure that the Boston Symphony Orchestra carries on as one of the great orchestras of this country and the world. To keep our Orchestra great requires the extra funds that the Friends are able to contribute. Will you make a contribution to guarantee that your Orchestra will continue to be one of the nation's great orchestras, now and in the future?

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Symphony Hall
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his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrouchka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrouchka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrouchka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrouchka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

• •

Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *'L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we

worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure

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April 7	CHARLES MUNCH, *Conductor*

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— the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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BERNARD ZIGHERA

BERNARD ZIGHERA was born in Paris, April 1, 1904, of a Roumanian father and an Austrian mother. At the Paris Conservatory he studied harp with Marcel Tournier and piano with Santiago Riero and Isidor Philipp. He took the highest honors for both instruments. He also studied chamber music with Camille Chevillard and Lucien Capet. He was a member of the Paris Conservatory Orchestra, appearing frequently as soloist. He came to this country to join the Boston Symphony Orchestra as harpist in 1926. Mr. Zighera has also often appeared as piano soloist. In 1936 he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of music for chamber orchestra.

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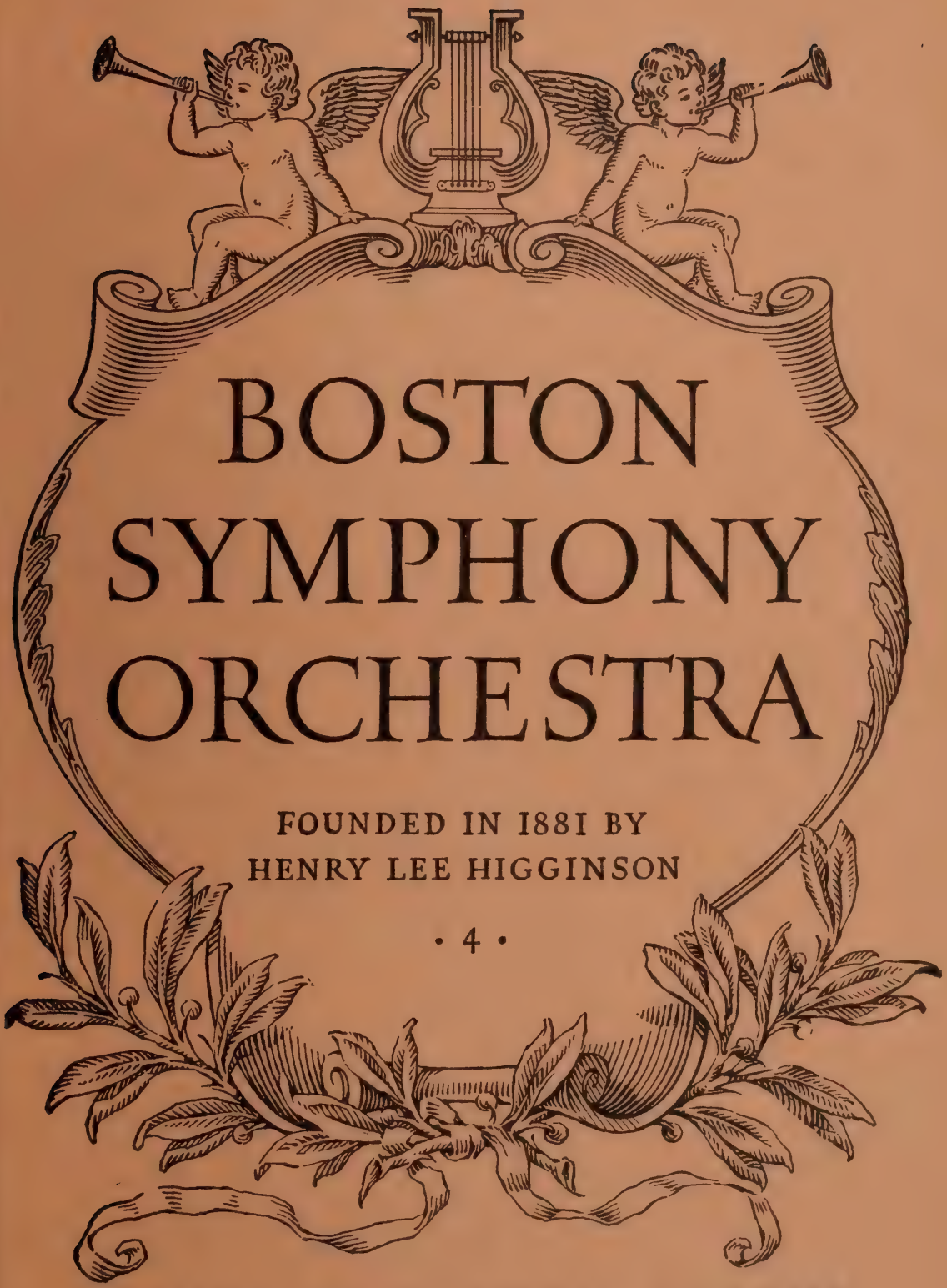

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1958-1959

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(Seventy-eighth Season, 1958–1959)

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RICHARD BURGIN, *Associate Conductor*

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Rolland Tapley
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with historical and descriptive notes by

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Fourth Program

TUESDAY EVENING, FEBRUARY 3, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

BARBIROLLI ..... An Elizabethan Suite, arranged from the "Fitzwilliam Virginal Book"

I. The Earl of Salisbury's Pavane — William Byrd
II. The Irishe Ho Hoane — Anonymous
III. A Toye — Giles Farnaby
IV. The King's Hunt — John Bull

DELIUS ..... "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"

WALTON ..... Partita for Orchestra

I. Toccata: brioso
II. Pastorale siciliana
III. Giga burlesca

INTERMISSION

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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SIR JOHN BARBIROLLI

Our guest of the past week was born in London, of an Italian father (who was also a professional musician) and a French mother, on December 2, 1899. He made his first public appearance as a cellist at the age of eleven, and joined the Queen's Hall Orchestra at sixteen. He soon gave his full energies to conducting, both symphonic and operatic, notably the London Symphony and Royal Philharmonic Orchestras, and had several seasons at Covent Garden. In 1933 he became the conductor of the Scottish Orchestra and the Leeds Orchestra. In 1936 he was appointed the conductor of the New York Philharmonic Symphony Society orchestra, succeeding Toscanini, continuing at that post until 1943. He then became the conductor of the Hallé Orchestra in Manchester, the position he now holds. His return to the United States, to conduct the New York Philharmonic and Boston Orchestras, therefore follows an absence of sixteen years.

Neville Cardus wrote of him in the *Manchester Guardian* in January, 1958:

"His re-creation of the Hallé Orchestra from the ruins during Hitler's war has been his great unselfish service to British music. To come to Manchester in war-time, to build anew from the ashes, he gave up the conductorship of the Philharmonic Orchestra of New York, which position of renown he inherited from Arturo Toscanini. His devotion to his Hallé 'boys' (and 'girls') persuaded him to turn away from temptations to direct Covent Garden Opera. Here we have possibly lost much—if not as much as we have gained from Barbirolli's 'Hallé.' For Barbirolli, *au fond,* is an opera conductor.

"Years ago, when he was one of the old British National Opera Company, I heard Barbirolli conduct Strauss's *Rosenkavalier.* It remains in my memory as the equal of anything done with the same opera by Krauss or Kleiber. Sir John is today in his prime. If he will only try to harbour his physical resources, it may be that the best in him is still to come."

AN ELIZABETHAN SUITE, ARRANGED BY BARBIROLLI FROM THE "FITZWILLIAM VIRGINAL BOOK" FOR STRING ORCHESTRA AND FOUR HORNS

This suite, published in 1943, calls for a string orchestra supplemented by four horns in the final movement. It is dedicated "to St. Anthony and St. Nicholas (V.H.)."

SIR JOHN BARBIROLLI has drawn his suite from the Fitzwilliam Virginal Book, a treasured historic document in the Fitzwilliam Museum at Cambridge University. It is a finely bound manuscript collection of keyboard pieces used by virginal players in the late sixteenth century.* The manuscript, containing 297 pieces, was assembled and copied by one hand in the early seventeenth century. It was once thought to have been in the possession of Queen Elizabeth, who was indeed a virginal player, although Burney expressed his doubt on this point. "If her majesty was ever able to execute any of the pieces that are preserved in a MS, which goes under the name of

* The Fitzwilliam Virginal Book has been edited and published by J. A. Fuller Maitland and William Barclay Squire, 1894–99.

'Queen Elizabeth's Virginal Book,' she must have been a very great player, as some of the pieces are so difficult that it would be hardly possible to find a master in Europe who would undertake to play one of them at the end of a month's practice." Sir John Hawkins in his History of Music also referred to it as "Queen Elizabeth's Virginal Book," but the assumption is nullified by the contents, for some of the pieces are carefully dated as after Elizabeth's death. The first mention of it was in 1740, when the book was in the possession of Dr. Pepusch. Robert Brenmer purchased it in 1762 from Pepusch for the sum of ten guineas and presented it to Viscount Fitzwilliam who, on his death in 1816, bequeathed it with his library to the University of Cambridge.

Sir John Barbirolli has chosen from many pavanes this one by William Byrd, who figures strongly in the collection. It consists of 16 bars and has been inscribed by the arranger "stately, with dignity." *The Irishe Ho-Hoane* (an andante – "simply and rather sadly") is performed by the muted strings. *A Toye,* by Giles Farnaby, is a rhythmic allegretto. *Giles Farnaby's Dreame* is set for the violas and cellos with solo phrases. *The King's Hunt,* by John Bull, brings the horns into full play. It is the longest number of the suite and is inscribed "jolly and rather heavy."

• •

William Byrd, born probably in Lincolnshire in 1543, died in Stondon, Essex, July 4, 1623. He was one of the most important English composers of that epoch. He held important posts as organist and was granted by Queen Elizabeth, together with Thomas Tallis, an exclusive privilege of printing music and selling music paper. His many choral works perpetuate his creative genius.

John Bull was born in Somersetshire about 1562 and died in Antwerp in March, 1628. Like Byrd, he held a number of positions as cathedral organist. He left England in 1609 to establish himself as organist in

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Brussels and later in Antwerp. Forty-five of his keyboard pieces are found in the Fitzwilliam collection.

Giles Farnaby was born in Truro, Cornwall, about 1560 and died in London in November, 1640. An Oxonian, he spent the greater part of his life in London, composing many choral works. There are more than fifty pieces by him in the Fitzwilliam Virginal Book.

A suite drawn from the Fitzwilliam collection by Henri Rabaud, consisting of pieces by Giles Farnaby and "anonymous" English composers, was performed at the Boston Symphony concerts under the direction of Rabaud, then this Orchestra's conductor, on December 30–31, 1918.

• •

The virginal was a species of harpsichord, first mentioned in the early sixteenth century, and therefore not named for the "Virgin Queen." It was a lady's instrument, however, and the earliest ones were contained in a rectangular box, placed upon a table or held in the lap. The name may have come from the Latin "virgula," referring to the "jack" of the mechanism. The virginal was distinct from the spinet, which had a wing-shaped case, with strings at an acute angle to the keyboard.

• •

The Fitzwilliam Virginal Book is the most treasurable of several similar collections of keyboard music of the late sixteenth century. It divulges information on the contemporary notation, and perpetuates music of such composers as William Byrd, John Bull, Giles Farnaby,

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or Thomas Morley, which would otherwise have been lost. The pieces, on a six-line staff, are copied in the hand of a single writer, scrupulously neat and accurate. There is no positive, but much circumstantial evidence that the book was the work of the younger Francis Tregian, who was born about 1574 and died in Fleet Prison, London, about 1619.

Tregian and his family before him suffered persecution as Roman Catholics in the reign of Queen Elizabeth I. The family was Cornish and Francis Tregian, Jr., was one of eighteen children. The elder Francis Tregian was deprived of his lands and imprisoned in Fleet for many years. He died in exile in 1608. In the following year his son returned to England to claim his father's property, but he was convicted of recusancy, which meant refusal to worship according to the church of the Crown, and was imprisoned at Fleet for the remaining years of his life.

Thurston Dart in the new Grove's Dictionary offers particular evidence that this book was the work of the younger Tregian. The letters "F. T.," "Tr.," "F.," and "Treg." are attached to various pieces. Only an impeccable musician with endless hours of enforced idleness would have been likely to undertake such an enormous task in such a way. (There are two other such collections signed by him.) Lastly, there is a large representation of such Catholic composers as Byrd, Philips, and Dering.

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"THE WALK TO THE PARADISE GARDEN"

Intermezzo from "A Village Romeo and Juliet"

By Frederick Delius

Born in Bradford, England, June 29, 1862;
died in Grez-sur-Loing, France, June 10, 1934

The opera, composed in 1900–01, was first written to a German text and produced as *Romeo und Julia auf dem Dorfe* at the *Komische Oper* in Berlin under the direction of Fritz Cassirer. It was presented by Sir Thomas Beecham at Covent Garden with an English text on February 22, 1910, and revived by him in the same theater in 1920. There was another production at the Royal College of Music in 1934.

This intermezzo occurs between the fifth and sixth scenes (the opera is entitled "A Lyric Drama in Six Pictures with a Prologue"). The intermezzo has been performed only once by this Orchestra, when Sir Thomas Beecham conducted it as guest on January 20–21, 1928.

The intermezzo was revised for concert performance by Sir Thomas with an orchestration reduced from the original woodwinds in threes and 6 horns to the following orchestra: 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, and strings.

The opera was based on a folk tale from the collection *Die Leute von Seldwyla* by the Swiss poet, Gottfried Keller (1819–1890), published in 1856. Delius and his wife, Jelka Rosen, prepared the German text and the later English translation. The tale, which is certainly more Germanic than English, is a tragedy wherein a dream-like fantasy is contrasted with harsh realism. The setting is a Swiss village in the early nineteenth century. The resemblance to Shakespeare's tragedy consists of the misfortune of a pair of "star-crossed" lovers, Sali and Vrenchen, whose parents are sworn enemies. They are the children of neighboring farmers whose dispute over an intervening strip of land has become a feud. The two elope and make their way to a village fair, only to meet with gossip because they are unmarried. They wander further to the "Paradise Garden," a dilapidated pleasure resort "by a river in the mountains." There a vagabond character, who is called "The Dark Fiddler," tries in vain to persuade them into his way of life. The end is described by Philip Heseltine in his book on Delius: "Death were a thousand times to be preferred to the tarnishing of the faith that is in them, to the slow fading of that dream which had been their best ideal, their great illusion. . . . They seal their compact with a kiss. . . . There is a barge filled with hay moored to the river bank.

" 'Look, our marriage-bed awaits us!' cries Sali; and when they have drifted a little way down the river he pulls the plug from the bottom of the boat and casts it into the river. From the distance the voice of a boatman comes, fainter and ever fainter: 'Heigho, wind, sing low, sing low; travellers we a-passing by!' "

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PARTITA FOR ORCHESTRA

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

This partita was composed for the fortieth anniversary of the Cleveland Orchestra and had its first performance under the direction of George Szell on January 30, 1958. It was first heard in England when performed by the Hallé Orchestra in Manchester on April 30 following.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, military drum, bass drum, cymbals, celesta, tambourine, castanets, triangle, glockenspiel, xylophone, vibraphone, harp, and strings.

SIR WILLIAM WALTON here turns to early dance forms and sets them with every advantage of modern orchestral dress. This applies especially to the opening Toccata and the closing Giga burlesca, an allegro gioviale in the familiar 6/8 rhythm. The intervening Pastorale siciliana (andante comodo) is lightly scored, alternating a 9/8 and 6/8 beat, the movement beginning with a duet for oboe and viola.

Sir William Walton was approached for a description of his new score when it was introduced in Cleveland, and answered as follows: "Two major difficulties confront me in responding to your kind invitation to contribute a few words about my new Partita for Orchestra. Firstly, I am a writer of notes and (to my regret) not of prose. Secondly, it is surely easier to write about a piece of creative work if there is something problematical about it. Indeed — so it seems to me — the more problematical, the greater the flow of words. Unfortunately, from this point of view, my Partita poses no problems, has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables. I have written it in the hope that it may be enjoyed straight off without any preliminary probing in the score."

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ENTR'ACTE

WILLIAM WALTON

WALTON could not be called a radical, a pioneering composer, although such early works as his first string quartet show a certain amount of experimental daring. His life as well as his work bespeak an independent, a self-sufficient artist. He has never become allied with any school or æsthetic cult, nor come under the domination of a master. This does not mean that he was free of the "influences" which any likely young artist is expected to undergo. Bernard Shore, in *Sixteen Symphonies,* writes: "Like all the lads of the 1920's, he was much impressed by Stravinsky – Stravinsky, that embodiment of the fashions of the time, with his quasi-scientific experimentalism, his super- (or sub-) human dryness, his withering pessimism. But Walton had it not in him – had too much humane feeling in him and too little of a purely intellectual ferocity – to be an English Stravinsky. At the same time he was antipathetic to Vaughan Williams – antipathetic to what may be called Vaughan Williams's humility in the presence of nature, the masses of his fellowmen and divine Providence. He has himself said that – little though there is of Elgar in him – he would rather be thought of as Elgarian. Walton is now a middle-aged man, and it is possible that – contrary to what was expected fifteen years or so ago – he is not destined to be one of those composers whose very names stand in certain men's minds as representative of a certain position in life, an attitude, a belief, a complex of ideas which make up a national or a supra-national character; but rather as the author of a rather small number of finely distinguished compositions, each rather partially representing a mind that has not, as a whole, realized itself in art."

Born in Oldham, the cotton-spinning town of industrial Lancashire, in a musical family (his parents were both teachers of singing), he found his first outside acquaintance with his art in Oxford, where at the age of ten he entered the Christ Church Cathedral Choir School. There his evident talents came under the attention of the organists H. G. Ley and Basil Allchin at Oxford and Sir Hugh Allen, active

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in the musical life of the University town, and likewise in the Royal Academy of Music. Through the interest of T. B. Strong, Dean of Christ Church, Walton entered the University as an undergraduate at the age of sixteen.

The assistance of these friendly instructors and of Ernest Ansermet and Ferruccio Busoni later was mostly advisory. Walton has always been a self-taught musician. He has also been a painstaking and self-critical composer. He wrote a number of works in these his growing years, and destroyed most of them. A piano quartet, composed in 1918 when he was sixteen, survived and took a Carnegie prize in 1924. The first score which brought general attention was a String Quartet, composed in 1922. The Overture *Portsmouth Point,* translating into music the spirit of a print by Rowlandson, appeared in 1925. At Oxford in the early twenties he formed a close friendship with the Sitwells. He lived with them for a time. The productive influence which came from this association was mainly literary, although Sacheverell more specifically than his brother and sister was musically inclined. It was in 1922 that Walton wrote the first version of *Façade,* a close collaboration with Edith Sitwell, resulting in a set of whimsical, satirical, even nonsensical poems to be recited by her to the music of six instruments. At first privately performed, Edith speaking her lines through a megaphone, this novel bit of cleverly pointed fun made its way into an enlarged version, a ballet version, and finally a suite for full orchestra without benefit of voice (1926). In 1927, Walton made his first symphonic venture with his *Sinfonia Concertante* for piano and orchestra, its three movements dedicated to Osbert, Edith and Sacheverell respectively. There followed the Viola Concerto (1928–29), which was more widely performed, notably by Paul Hindemith and Lionel Tertis. The composer next turned to the oratorio form and produced in 1931 *Belshazzar's Feast* to a text chosen by Osbert Sitwell from the Psalms and the Book of Daniel.

Only then did Walton contemplate a symphony as such. When the promised date arrived for its performance under Sir Hamilton Harty (December, 1934), the composer had not been able to satisfy himself with the fourth and final movement. The first three were nevertheless played and received in England with much interest and approval. The

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symphony was completed and so performed about a year later. Walton composed the march *Crown Imperial* for the Coronation in 1937, a Concerto for Jascha Heifetz in 1939, a ballet on music of Bach, *The Wise Virgins,* in 1940, an Overture on the *Commedia dell' Arte* figure *Scapino* for the Chicago Orchestra in 1941, the Ballet *The Quest* for the Sadler's Wells company in 1943, a second String Quartet in A minor in 1947. Walton's music for the British films has by its salient character escaped the humiliation of "background" subservience. Conspicuous in this respect are the films on Shaw's *Major Barbara,* Olivier's productions of *Henry V, Hamlet,* and *Richard III.* He wrote incidental music for Gielgud's production of *Macbeth.* His first venture in opera, *Troilus and Cressida,* based on Chaucer, had its initial performance at Covent Garden, December 3, 1954.

The recent 'Cello Concerto follows the over-all scheme of the concertos for viola and for violin: a substantial first movement, a scherzo-like middle movement, and a long finale.

Kenneth Avery, to whose article in the New Grove's Dictionary these notes are partly indebted, described the matured Walton of the Second Quartet which he heard in 1947: "Walton had progressed from the harsh music of the 1920's (when he was known as the 'English Hindemith'), through the glory of the three works of 1928–35 (he was then called 'the white hope of English music') to the unashamed roman-

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ticism of the Violin Concerto (when he was already accepted as a very important composer).

"Walton has established himself in the front rank of English composers outstanding in his generation; and his music, which has never followed any school of musical thought and has been more concerned with the evolution of expression, shows an unusual and consistently high standard of work maintained by his severe self-criticism and slow output."

Walton was knighted in 1951.

• •

His principal symphonic works (excepting the violin concerto) have been performed at the Boston Symphony concerts:

1926 (Nov. 19) Overture, "Portsmouth Point"
(First performance in America)

1928 (Mar. 2) Sinfonia Concertante, for Orchestra with Piano
(Soloist: Bernard Zighera)

1930 (Jan. 3) Overture, "Portsmouth Point"

1933 (Mar. 31) "Belshazzar's Feast"
(Cecilia Society Chorus, Baritone: David Blair McClosky)
(First performance in the United States)

1941 (Dec. 19) Overture, "Portsmouth Point"

1946 (Jan. 25) Overture, "Scapino"
(Conducted by Sir Adrian Boult)

1950 (Feb. 3) Symphony No. 1
(First performance in Boston)

1957 (Jan. 25) Violoncello Concerto
(First performance; Soloist: Gregor Piatigorsky)
(Mar. 15) Johannesburg Festival Overture
(First performance in the United States)
(Mar. 15) Viola Concerto
(Soloist: Joseph de Pasquale)

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In addition to these live, sustaining broadcasts, transcriptions are being made for delayed commercial broadcast. The Friday and Saturday programs will be presented and, beginning with June, Pops programs of 1959.

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TRANSATLANTIC BROADCASTS

On Friday, February 13, the Boston Symphony concert will be transmitted to Europe by the Transatlantic Cable. It will be broadcast live by means of the BBC, the Radiodiffusion Française, and Radio Brussels. According to plans, the concerts of March 6 and April 24 will be transmitted in the same way and may be heard in many parts of Europe.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

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In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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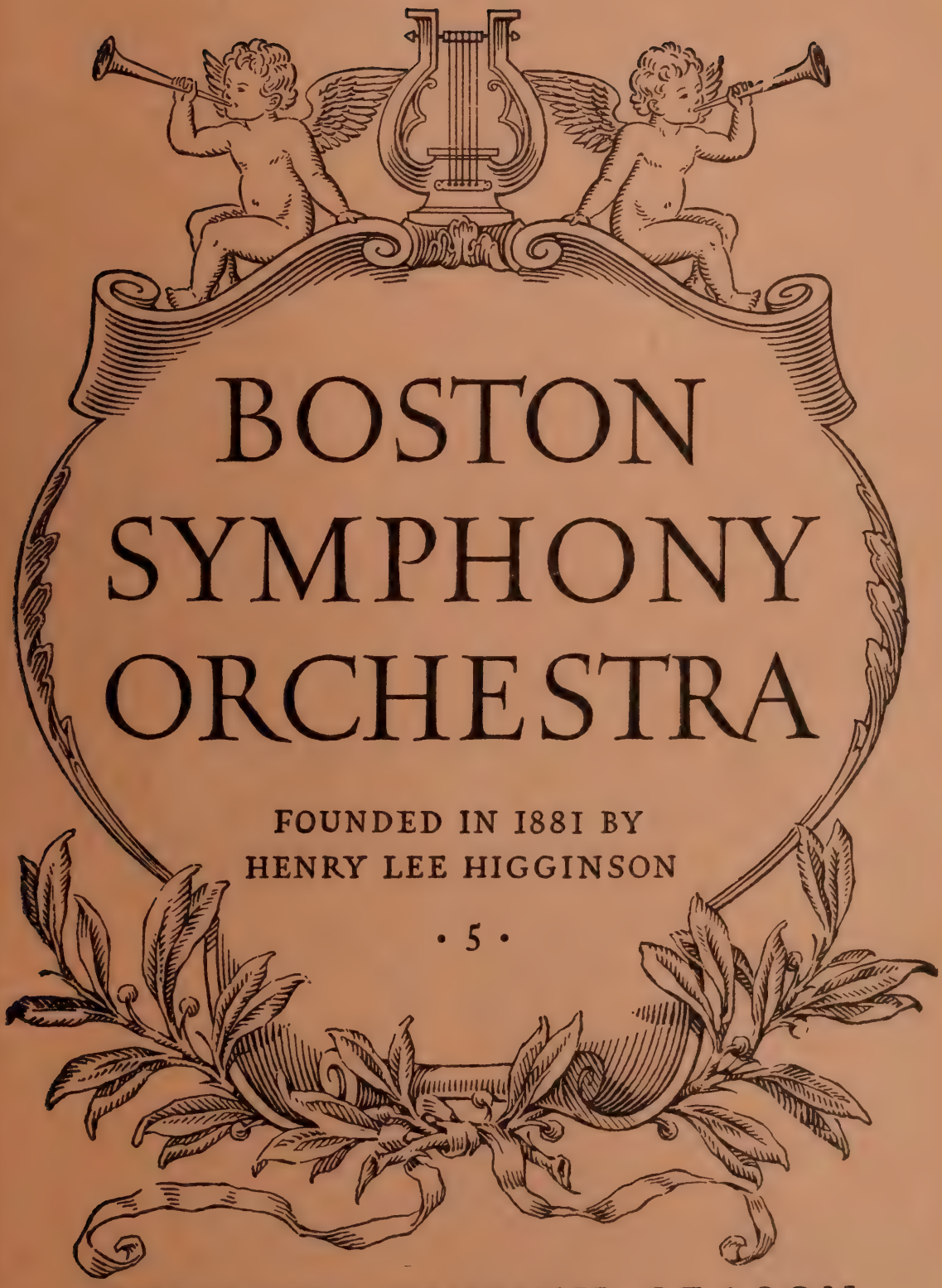

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with historical and descriptive notes by

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TUESDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

BERLIOZ ..... "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"

PISTON ..... Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

STRAUSS ..... Symphonia Domestica, *Op.* 53

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"Chasse Royale et Orage" ("Royal Hunt and Tempest"), Symphonie Descriptive, from Part II of "Les Troyens"

By Hector Berlioz

Born in Côte-Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage*. The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage*, consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique*, November 4, 1863. The first opera, *The Capture of Troy*, was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was performed at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3–4, 1952.

The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

Berlioz intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

Why Your Grandfather Ran Away, That Day

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Speluncam Dido dux et Trojanus eamdem
Devenient . .
*Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

* To that very cave came Dido and the Trojan chief—this was their nuptial hour.

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From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

His misgivings were justified. At the first performance in the *Théâtre Lyrique,* according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948, and again on December 31–January 1, 1948–49. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, 2 harps, and strings.

THE First Symphony of Walter Piston was introduced by this Orchestra March 8, 1938, the composer conducting. The Second Symphony was performed in Boston March 6, 1944, when G. Wallace Woodworth was the guest conductor. The Fourth Symphony was performed October 10–11, 1952; the Fifth, October 26–27, 1956; the Sixth, November 25–26, 1955 (first performance). Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

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SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The *Symphonia Domestica* had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The *Symphonia Domestica* was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

The symphony is scored for piccolo, 3 flutes, 2 oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, 2 clarinets in B-flat, bass clarinet, 4 bassoons, double-bassoon, 8 horns, 4 trumpets, 3 trombones, tuba, 4 saxophones *ad lib* (not used in this performance), 4 kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, 2 harps, and strings.

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the *Alpine Symphony*.† When the *Symphonia Domestica* had its original New

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra.*" Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater—so much so that he wrote an entire book to voice his disapproval in all its completeness.

† The order of the symphonic poems was as follows:

Aus Italien, symphonic fantasy, 1887
Macbeth, symphonic poem, 1887
Don Juan, symphonic poem, 1888
Tod und Verklärung, symphonic poem, 1889
Till Eulenspiegels lustige Streiche, symphonic poem, 1895
Also sprach Zarathustra, symphonic poem, 1896
Don Quixote, fantastic variations, 1897
Ein Heldenleben, symphonic poem, 1898
Symphonia Domestica, 1903
Eine Alpensinfonie, 1915

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York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: *"Meiner lieben Frau und unserm Jungen."* He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous – a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News,* "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public – with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally

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accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the *Symphonia Domestica.* Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.

The *Domestica* divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:

FRIENDS of the
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ANNUAL MEETING

The twenty-fifth annual meeting of the Friends will be held in Symphony Hall on Wednesday, March 18, 1959 at four o'clock. Dr. Munch and the Orchestra will play. This will be followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 14 are cordially invited to attend this meeting.

HENRY A. LAUGHLIN
Chairman, Friends of the
Boston Symphony Orchestra

(*a*) Lively and gay. (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.

Parent's happiness. Childish play.
Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).
Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked *"gemächlich"* ("comfortable," "good-humored," "easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked *"mürrisch,"* but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons

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and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe d'amore, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The

* Over brass notes in the score is inscribed: *"Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'"*

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BEETHOVEN: Symphony No. 8, in F major, *Op.* 93
SCHUBERT: Symphony No. 8, in B minor ("Unfinished")
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dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

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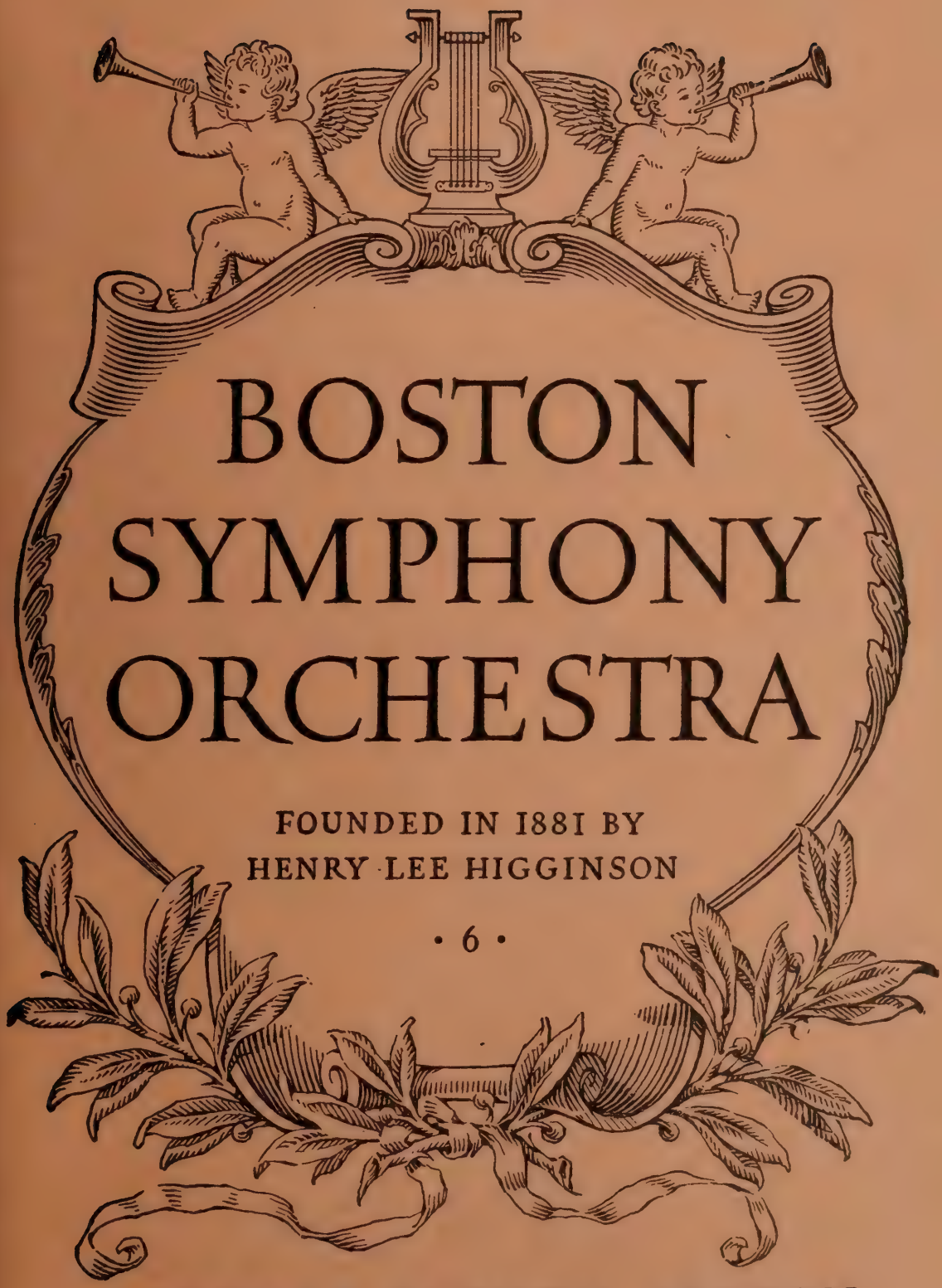

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with historical and descriptive notes by

JOHN N. BURK

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II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande": Molto adagio

HONEGGER . . . . . Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

INTERMISSION

SCHUMANN . . . . . Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

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"PELLÉAS AND MÉLISANDE," Orchestral Suite, *Op.* 80, taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray, conducting). Charles Munch performed the Molto adagio in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14–15, 1951.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio,* it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The Adagio is from the closing scene, the death of Mélisande.

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SYMPHONY NO. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892; died in Paris, November 27, 1955

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

THE following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit.' In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland,

---

* The words "This fourth and probably last symphony" indicate the later persuasion of Serge Koussevitzky for whom he wrote his Fifth. Paul Sacher, who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon*, Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante*, Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.

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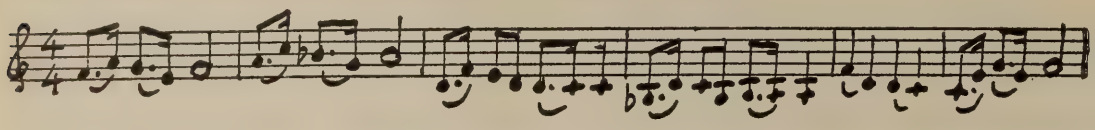
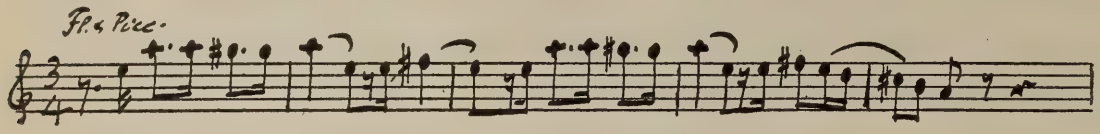
surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi*, which toward the end of the movement is cited entire in its original and ingenious form [horn]:



"The Finale is of polyphonic construction, a bit complex, perhaps (but the listener needn't become too concerned about that), in which the various components are progressively superposed. The form contains elements of rondo, passacaglia, and fugue. From all of these superpositions there leaps forth the tune *Basler Morgenstreich*, which



soars over the stretto of the principal theme, and after a reference to the slow episode of the middle of the movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

• •

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

Arthur Honegger was a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

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"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zürich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He entered the Conservatoire in Paris in 1911, and there sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

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At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified as one of the *"groupe des six,"* a title which is now a legend. The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a musical absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else — incidental music for *"Le Roi David,"* begun and finished by necessity, in two months, performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1921), and within two years spread its wings

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as a widely popular oratorio. According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. But *"Horace Victorieux"* (1921) showed him uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of *King David* with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

• •

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

"Une sérénité toute goethienne, indice de sa bonne santé intellectuelle."

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SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the *"Neue Zeitschrift für Musik."* Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "Faust," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recover-

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V March 17

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DEBUSSY ..... "La Mer," Three Orchestral Sketches
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DELIUS ..... "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"
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FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80
VI April 7

HINDEMITH ..... "Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"
III January 20

HONEGGER ..... Symphony No. 4, "Deliciae Basilienses"
VI April 7

PISTON ..... Symphony No. 3
V March 17

PROKOFIEFF ..... Symphony No. 5, *Op.* 100
II December 16

SCHUMANN ..... Symphony No. 2, in C major, *Op.* 61
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STRAUSS ..... Symphonia Domestica, *Op.* 53
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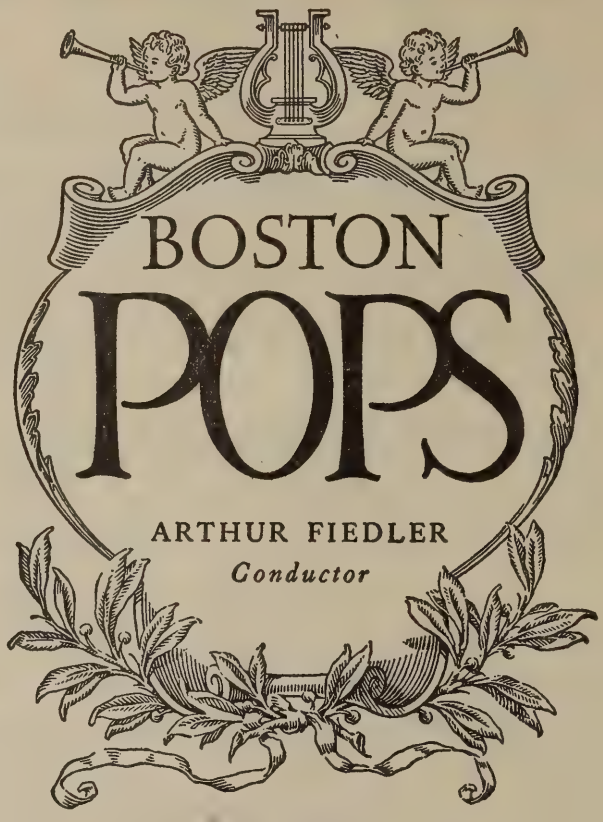

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ing his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 – the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic – Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task – the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

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The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him – but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

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Boston Symphony Orchestra
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Tuesday Evening, October 14, at 8:15 o'clock

Program

BACH.....Suite No. 4, in D majo

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

HONEGGER.....Symphony No.

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

BEETHOVEN.....*Symphony No. 6, in F major, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegr in tempo d'allegro; Thunderstorm; Tempe Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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SEVENTY-EIGHTH SEASON

Charles Munch conducting

J. S. BACH . . . . . Suite No. 4, in D. major

Overture

Bourrees I and II

Gavotte

Minuet

Rejouissance

HONEGGER . . . . . Symphony No. 5

I Grave

II Allegretto

III Allegro marcato

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, Op. 92

I Poco sostenuto; vivace

II Allegretto

III Presto; presto meno assai; tempo primo

IV Allegro con brio

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NOTES ON THE PROGRAM

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Suite No. 4, in D major

JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685
Died in Leipzig, July 28, 1750

BACH'S FOUR orchestral suites are usually attributed to the period (1717-1723) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cothen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in performances which he conducted there. But the larger part of his instrumental music belongs to the years at Cothen where the Prince not only patronized but practised this department of the art—it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half the *Well-Tempered Clavichord,* the Inventions. He very likely made copies of the six Brandenburg concertos for use at Cothen.

The suites, partitas and "Overtures" were no more than variants upon the suite form. When Bach used the latter title, there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form, with a slow introduction followed by a lively allegro of fugal character and a reprise. To this were sometimes added a stately dance or two. These compositions, with several dance movements, were often performed at concerts, retaining the title of the more extended opening movement. Bach held to the formal outline of the French *ouverture,* but elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

Symphony No. 5 (*di tre re*)

ARTHUR HONEGGER

Born in Le Havre, March 10, 1892
Died in Paris, November 27, 1955

THIS SYMPHONY was completed in Paris in December, 1950. It was written for the Koussevitzky Music Foundation, and is dedicated to the memory of Natalia Koussevitzky. When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951, he had retired as conductor of the Boston Symphony Orchestra, and so asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony, which was to prove the last, by the composer whom he had long since known and admired, and whose music he had often brought to first performance in France.

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Honegger gave his Fifth Symphony its parenthetic subtitle (*"di tre re"*) with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable Fifth of Beethoven. "*'Di tre re',*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic Ds, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

The symphony opens with a fortissimo chord for full orchestra which is the beginning of a regularly phrased melody, choral in character, but with its own dissonance. This theme diminishes gradually, and is then restated by the brass, and followed by a second subject heard from the clarinets, passing to the English horn. A gradual crescendo acquires urgency with short trumpet figures. The composer describes the climactic sustained trumpet note as "a cry of anguish which remains in suspense". There follows a soft repetition of the main theme by the divided strings with ornamental figures in the woodwinds, and the movement subsides to its pianissimo close.

The second movement has a scherzo character with the interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins which could be called light and transparent but hardly light-hearted. The development is a play of counterpoint using fugal devices—the subject in retrograde, in contrary motion, and the two combined. After a short adagio section (muted brass, a 'cello theme, a prominent tuba bass) comes a more agitated recurrence of the allegretto. The adagio returns and is combined with the allegretto subject in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character". Its course is swift, a continuous forte until the end. The movement conveys a special sense of controlled power. It subsides rather suddenly before its final quiet D; a coda "muted and as if terrified", reminiscent of the gravity, the fine restraint, of a symphony which had almost yielded to a headlong utterance.

Symphony No. 7, in A major, Opus 92

LUDWIG VAN BEETHOVEN

Born in Bonn, December 16, 1770
Died in Vienna, March 26, 1827

THE SEVENTH Symphony was written in the summer of 1812, but its first performance was delayed until December 8, 1813, when Beethoven conducted it in the hall of the University of Vienna. During the months the symphony was painfully taking shape, Vienna, however unwillingly, was a part of the Napoleonic Empire. But in that summer and fall Napoleon's campaigns in Russia led to the dissolution of his unwieldy state, marked by military defeats throughout central Europe. One engagement in the course of the retreat from the disaster at Leipzig, the battle of Hanau, was, however, a minor victory of Napoleon's forces over an army of Austrians and Bavarians. It was at a concert for the benefit of soldiers wounded at Hanau that the Seventh Symphony was first performed.

It is somehow comforting to think of Beethoven stubbornly persisting in the creation of music great enough to outlast all the soldiers and statesmen who were in the spotlight of the moment. It is possible to believe, with this reminder, that what has happened once may come to pass again.

The benefit concert was arranged by Johann Malzel, the composer's ingenious friend, inventor of the metronome and of various types of ear trumpet which Beethoven at forty-two was already trying. He had also built what he called a

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Panharmonicon, a mechanical military band, for which Beethoven, at the inventor's insistence, wrote *Wellington's Victory; or the Battle of Vittoria* in commemoration of that British general's victory in Spain the previous June. It was really the Battle Symphony, scored for orchestra, which was the drawing card of the charity concert.

The occasion was a fashionable one. Famous virtuosos sat among the players of the orchestra. Spohr was somewhere in the violin section; the great Dragonetti was one of the double-basses, while beside him lay the little dog that was his inseparable companion on stage and off. The young Meyerbeer beat the bass drum, and Beethoven complained that he never struck exactly on the beat. There was so brilliant a success that the concert was repeated the next week. The disabled heroes were presumably the richer by some four thousand gulden, and Beethoven thanked Malzel for the opportunity of putting the fruits of his labors on the altar of the country.

The Seventh Symphony may seem to have been put in second place by all these patriotic displays. Those first Viennese audiences, however, took it to their hearts, demanding repetitions of the Allegretto. This movement indeed became so popular that, in the free fashion of the time, it was often added for good measure to the Eighth Symphony.

So many of the anecdotes we have of Beethoven concern his manifold troubles and the gruff manners that grew out of them, that it is a pleasant contrast to find a story of a different sort connected with the Symphony. It comes from Franz Gloggl, sixteen-year-old son of a musician who was friendly with the composer. The boy obtained permission to attend rehearsals, and told later of a passage in the A major Symphony where the first violins stopped playing and Beethoven was told that their part was impossible to perform. "If the gentlemen will take the music home and practice it," he replied mildly enough, "everything will be all right." The gentlemen must have done so, for Gloggl reports that the next rehearsal went smoothly.

Beethoven had christened his Sixth Symphony "Pastoral". The Seventh is the most absolute of absolute music, but that has not kept later commentators from finding all manner of divergent notions between the lines. For one it is the expression of joy at deliverance from French bondage, for another it is a new "Pastoral", for yet another a festival of the Age of Chivalry. Berlioz labelled the first movement a rustic rondo. Schumann found in the second the marriage ceremony of a village couple, an idea scorned by d'Ortigue for whom it was a procession in the catacombs, and by Durenberg, who preferred to consider it the love-dream of a sumptuous odalisque. Wagner's often-quoted tag for the symphony as "the apotheosis of the dance" bore fruit in the performance in which a bare-foot Isadora Duncan, dancing to its music, scandalized and amused a Columbus audience of fifty years ago. The Finale has been, by turns, a battle of giants, Viking warriors returning from a victory, and an orgy of villagers after a wedding. One advocate of temperance believed that the composer, expressing his disgust at alcoholic excesses, meant to portray a drunken revel.

[R.L.F.M.]

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When Charles Munch, a native of Strasbourg, came to the Boston Symphony Orchestra in the fall of 1949, he was known as one of the foremost musicians of France, and had been the conductor of four orchestras in Paris. Through his years here, his American public have come to know and admire him as completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living.

No symphony orchestra in the world is quite so busy as this one. The winter season of thirty weeks in Symphony Hall, the Orchestra's Boston home, ends with April, and then begins, under Arthur Fiedler, the Pops season of nine weeks. There follow three weeks of free open-air concerts on the Charles River Esplanade, and the six weeks (in July and early August) of the Berkshire Festival at Tanglewood in Lenox, Massachusetts. In 1952 the Orchestra toured Europe, in 1953, went westward as far as San Francisco, in 1956, eastward as far as Moscow, the first American Orchestra ever to play in the U.S.S.R.

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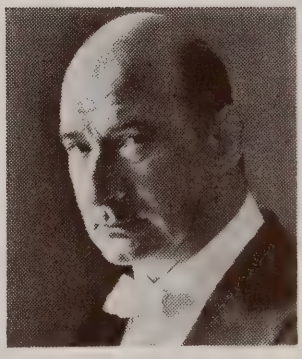

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Thursday Evening, October 16, at 8:30 o'clock

Program

BACH.....Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

DEBUSSY.....*"La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....*Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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MASONIC AUDITORIUM DETROIT

Boston Symphony Orchestra
Charles Munch, Music Director

Friday Evening, October 17, at 8:20 o'clock

Program

BEETHOVEN.....*Symphony No. 6, in F major, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

BACH.....Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

DEBUSSY.....*"La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

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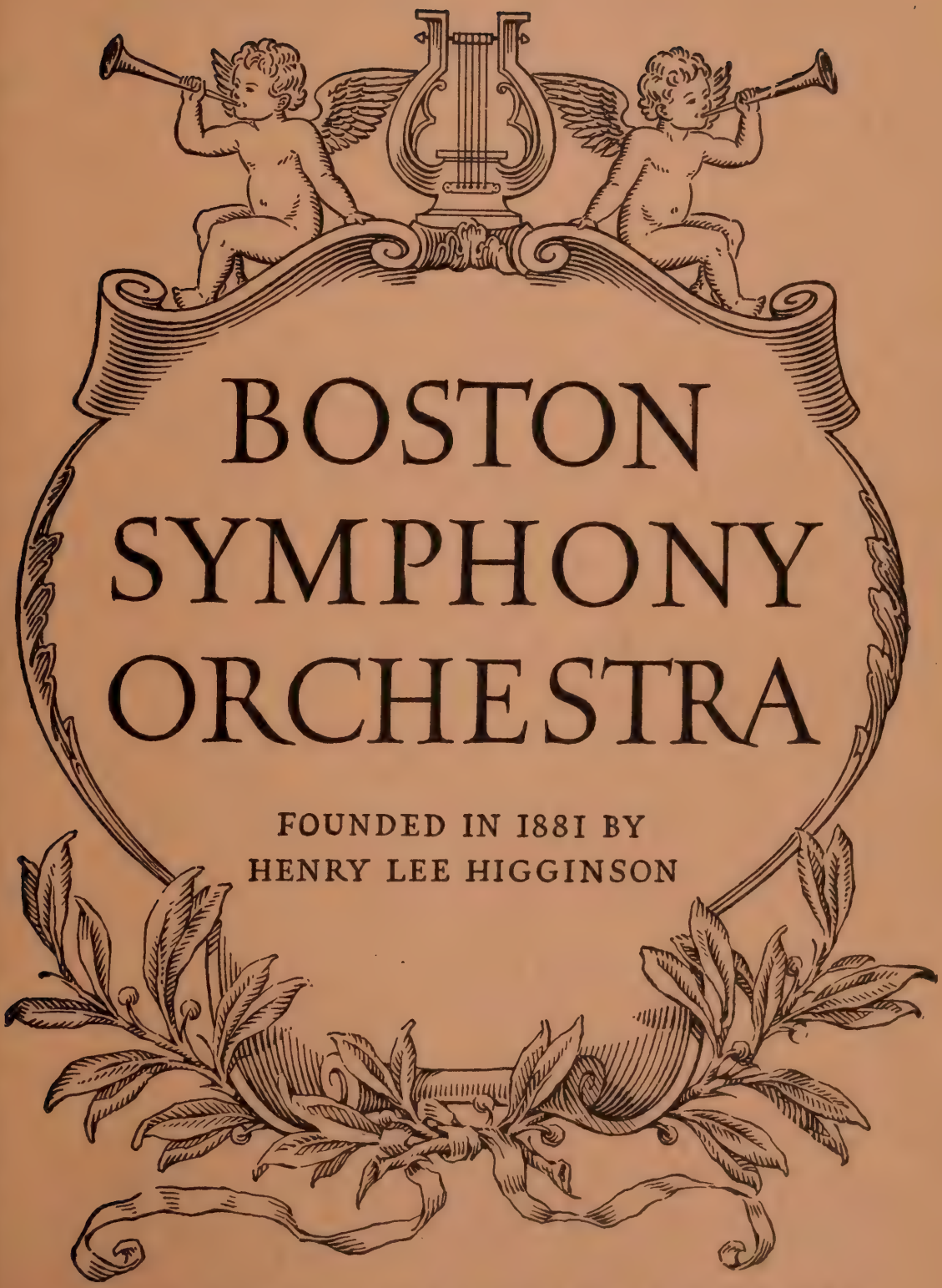

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Program

MOZART . . . . . Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

HONEGGER . . . . . Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new

serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nachtmusique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation – his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did – it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party – its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

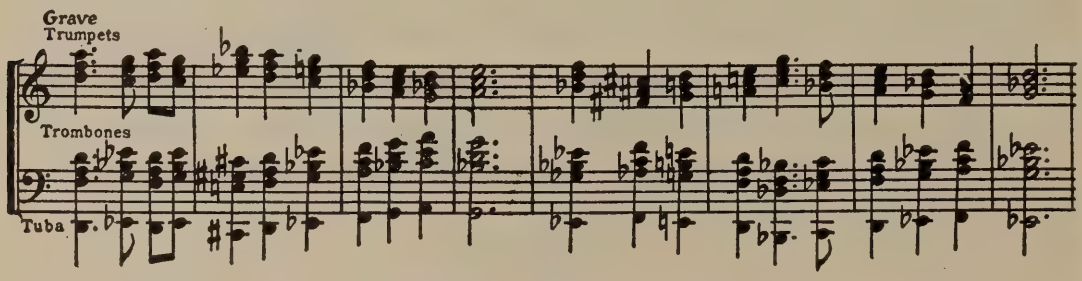
The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

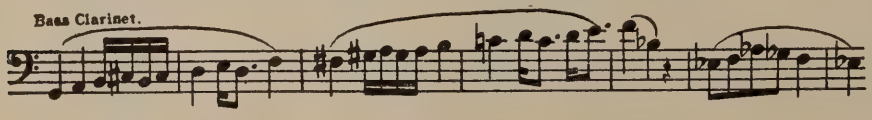
Mr. Munch conducted the first performances on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony *(Symphonie Liturgique)* was first performed here November 21, 1947, and the Fourth Symphony *(Deliciae Basiliensis)* April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

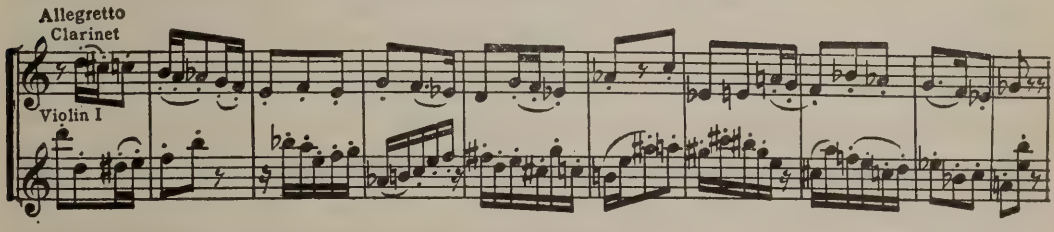
The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:

There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The

* The music from which the examples are taken is copyright 1951 by Editions Salabert.

composer describes this moment as: *"ce cri angoissé qui reste en suspens."* There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (allegretto, 3-8) has a scherzo character with two interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:

The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form – the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short adagio section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the allegretto subject. The adagio returns and is combined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: *"subitement assourdi et*

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comme terrifié." The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*'Di tre re,'*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he went about composing *("Je suis compositeur," Éditions du Conquistador, Paris)* in which he quotes as his motto a line from André Gide — "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" wrote Honegger. "Can I define my methods? I am not quite sure." He pointed out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows.*" He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" —

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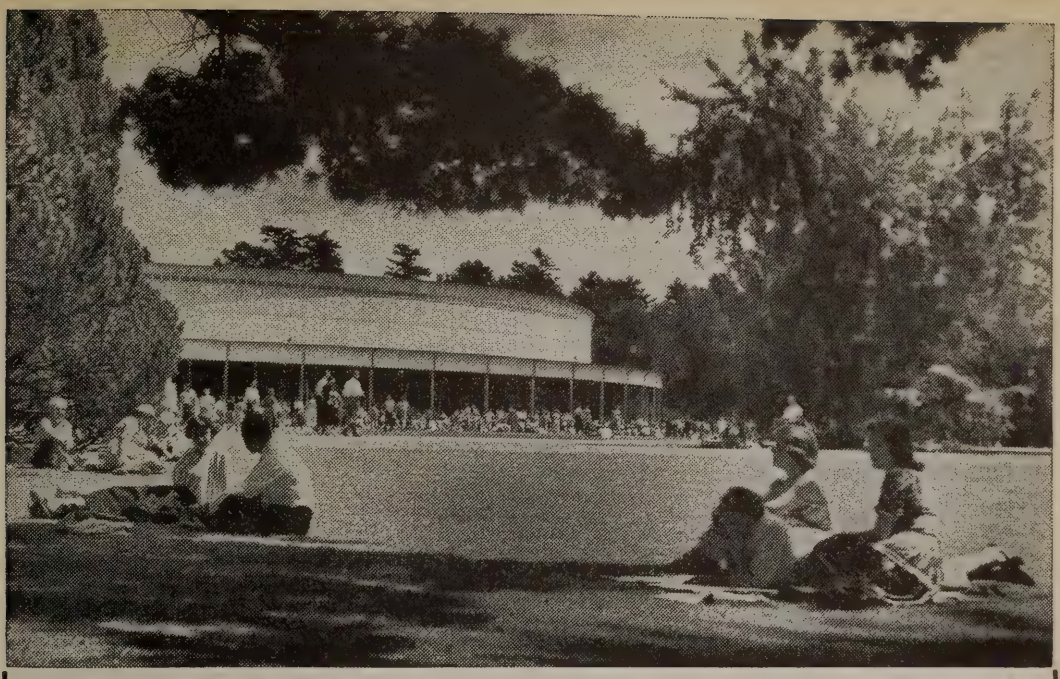
which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one



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of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."* The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the

* "To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends."

course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar

* Berlioz sees in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his eruptive ardors upon the C minor Symphony. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

• •

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1958–1959

OCTOBER

3–4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10–11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)
31–		
NOVEMBER		(Fri.-Sat. IV)
1	Boston	
2	Boston	(Sun. a)
4	Providence	(I)
7–8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge	(Kresge Aud. M.I.T.)
18	Boston	(Tues. B)
21–22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28–29	Boston	(Fri.-Sat. VII)

DECEMBER

2	Boston	(Tues. C)
5–6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19–20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26–27	Boston	(Fri.-Sat. X)
30	Providence	(III)

JANUARY

2–3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9–10	Boston	(Fri.-Sat. XII)
13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23–24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30–31	Boston	(Fri.-Sat. XIV)

FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6–7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13–14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27–28	Boston	(Fri.-Sat. XVII)

MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
6–7	Boston	(Fri.-Sat. XVIII)
9	Northampton	
10	New Haven	(II)
11	New York	(Wed. V)
12	Baltimore	
13	Brooklyn	(V)
14	New York	(Sat. V)
17	Cambridge	(V)
20–21	Boston	(Fri.-Sat. XIX)
24	Boston	(Tues. H)
26–28	Boston	(Thurs.-Sat. XX)

APRIL

3–4	Boston	(Fri.-Sat. XXI)
7	Cambridge	(VI)
10–11	Boston	(Fri.-Sat. XXII)
12	Boston	(Sun. f)
14	Providence	(V)
17–18	Boston	(Fri.-Sat. XXIII)
21	Boston	(Tues. I)
24–25	Boston	(Fri.-Sat. XXIV)

an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "program music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the program of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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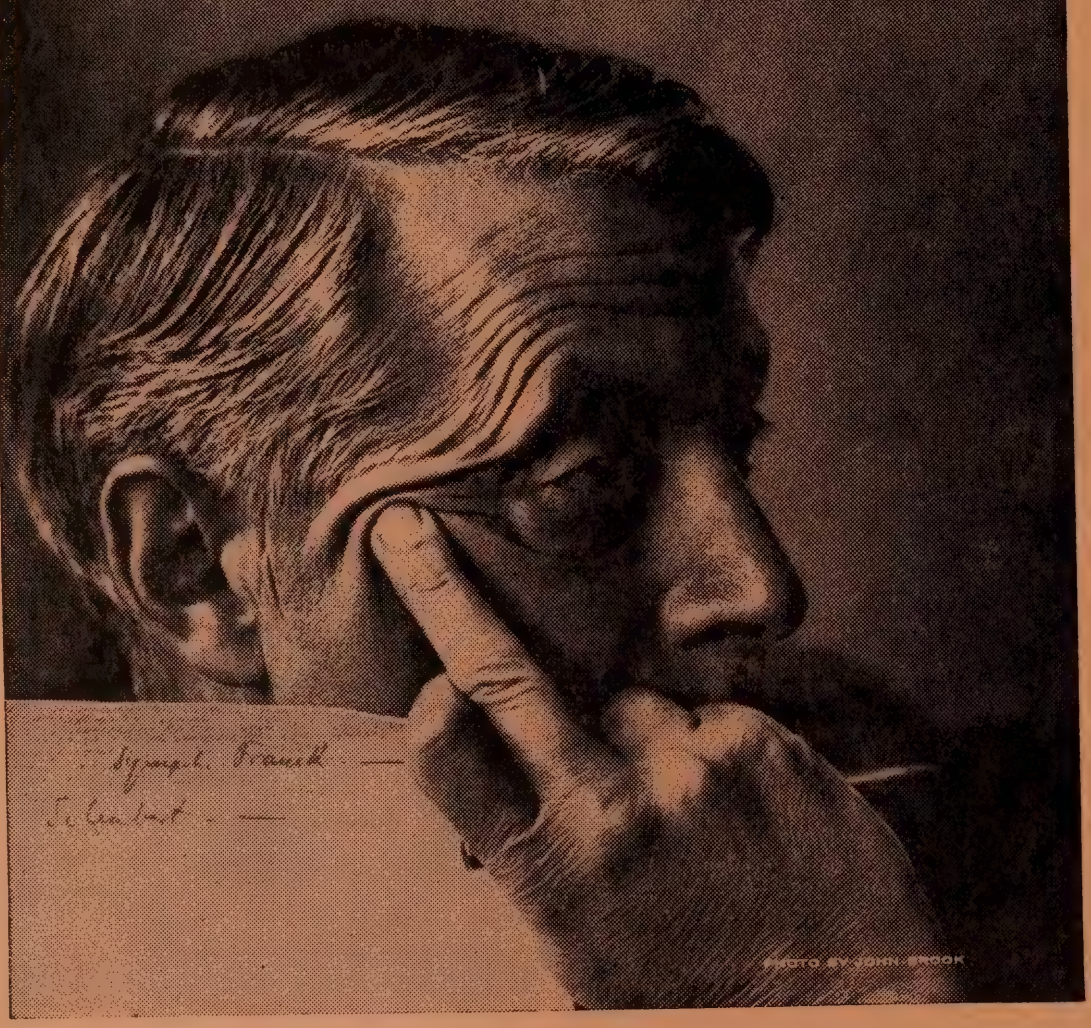

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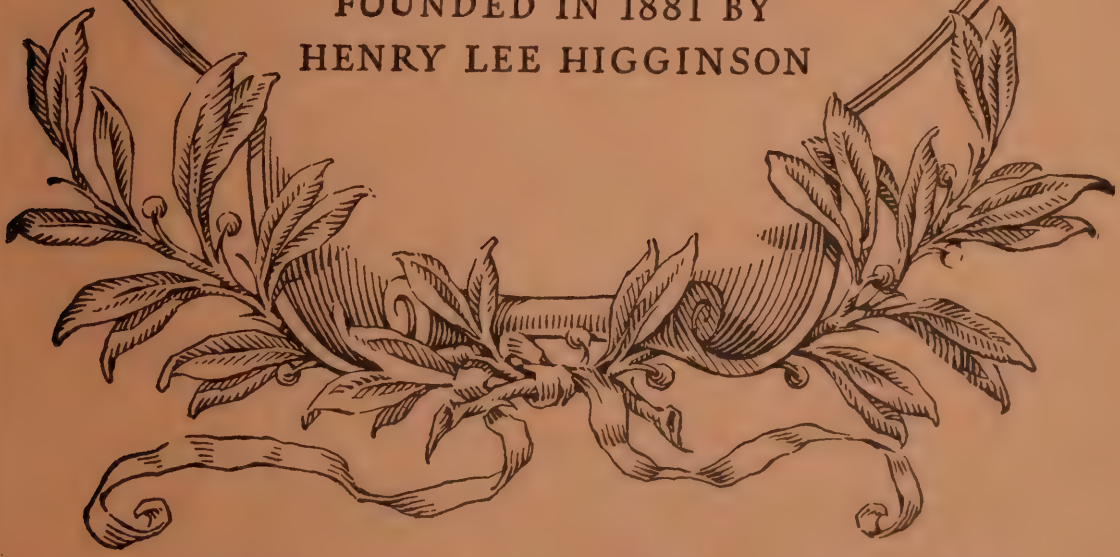

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1958-1959

University Auditorium · East Lansing

Boston Symphony Orchestra

(Seventy-eighth Season, 1958–1959)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
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Einar Hansen
Joseph Leibovici
Emil Kornsand
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Fredy Ostrovsky
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Melvin Bryant
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William Waterhouse
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Noah Bielski
Alfred Schneider
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Henry Portnoi
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Jean Cauhapé
Eugen Lehner
Albert Bernard
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Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca
Earl Hedberg

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Mischa Nieland
Karl Zeise
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Phillip Kaplan

Piccolo

George Madsen

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Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

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Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Theodore Brewster

Contra-Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
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Roger Voisin
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André Come
Gerard Goguen

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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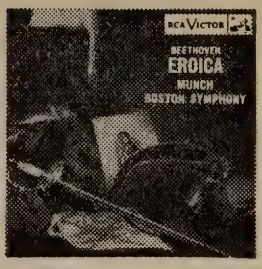

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Program

MOZART . . . . . Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

HONEGGER . . . . . Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

BRAHMS . . . . . Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new

serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nachtmusique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

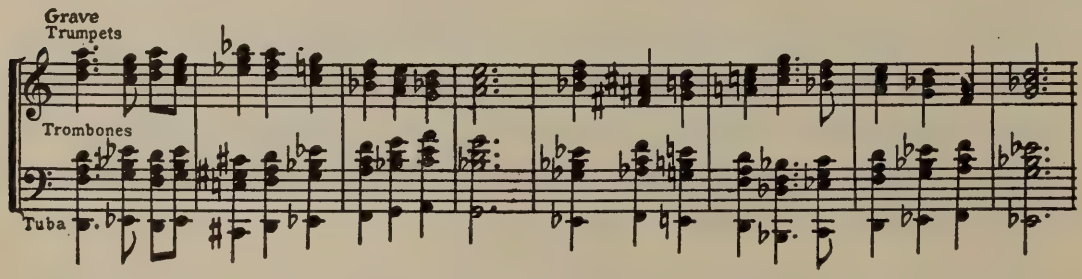
The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

Mr. Munch conducted the first performances on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

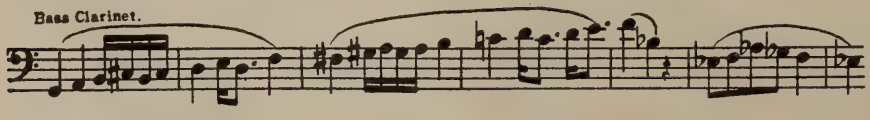
ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony *(Symphonie Liturgique)* was first performed here November 21, 1947, and the Fourth Symphony *(Deliciae Basiliensis)* April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



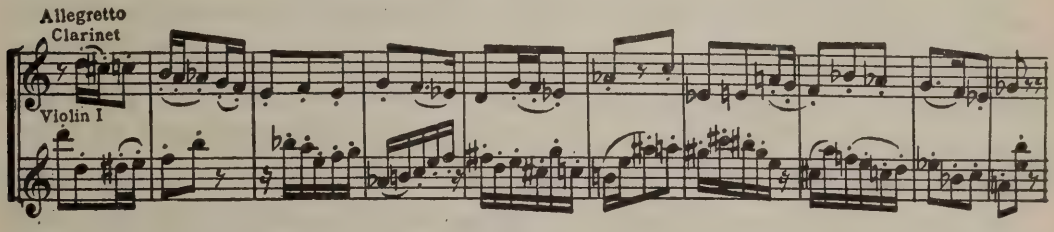
The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The

* The music from which the examples are taken is copyright 1951 by Editions Salabert.

composer describes this moment as: *"ce cri angoissé qui reste en suspens."* There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (allegretto, 3-8) has a scherzo character with two interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:

The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form – the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short adagio section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the allegretto subject. The adagio returns and is combined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: *"subitement assourdi et*

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comme terrifié." The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*'Di tre re,'*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he went about composing *("Je suis compositeur," Éditions du Conquistador, Paris)* in which he quotes as his motto a line from André Gide – "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" wrote Honegger. "Can I define my methods? I am not quite sure." He pointed out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows.*" He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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ENTR'ACTE

ABOUT "INSPIRATION"

By Ernest Newman

(Sunday Times, London, September 14, 1958)

I ended my last Sunday's article with the query what is "inspiration"? I propose to pursue that line of inquiry further today, though, I confess, with little hope of discovering anything of much value. Few of my readers, I imagine, are in a position to know at first hand what people who, like myself, were youngsters some seventy years ago felt when we read FitzGerald-Omar for the first time. The poet seemed to us to have said the final sensible word on many perennially puzzling things. One of these was the eternal futility of expecting any final answer to certain basic philosophical questions: the poet seemed to have expressed it all perfectly in the quatrain:

Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about: but evermore
Came out by the same door where in I went.

The great Napoleon appears to have arrived ultimately at the same conclusion: at St. Helena he remarked one day to the sharers of his

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exile that he had fought some sixty battles, yet actually he understood the art of war no better at the end than he had done at the beginning. In his young days, obviously, he had merely gone by a subconscious instinct which is vaguely called "inspiration."

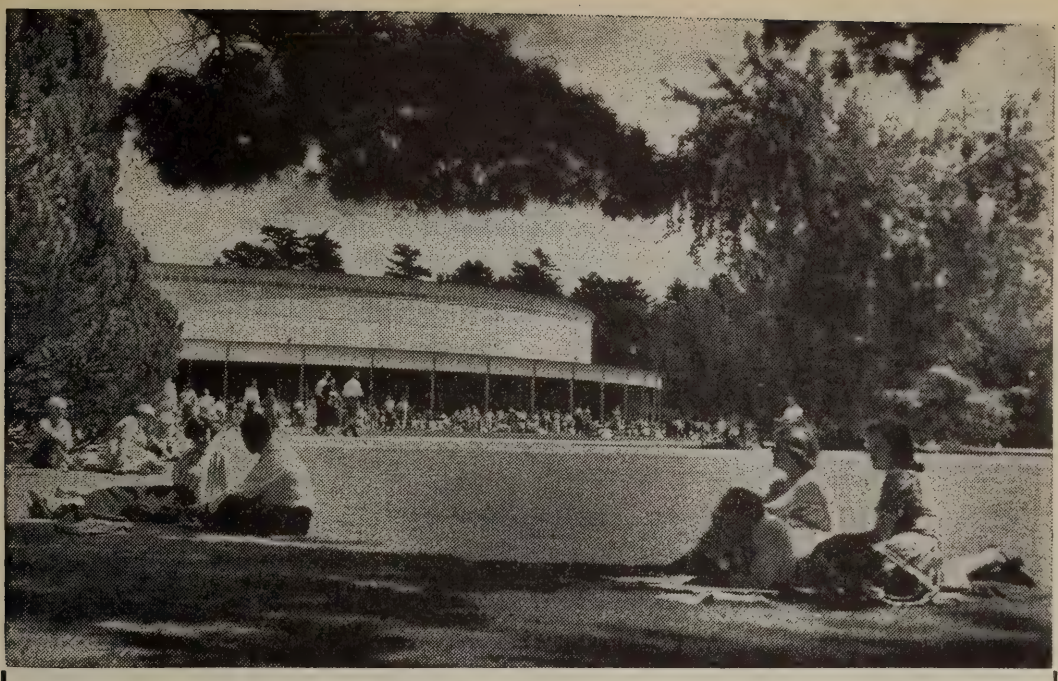
• •

Every one of us who practises music criticism, if I may descend from the consideration of great things to that of small, merely repeats *ad infinitum* something that, right or wrong, was in him from the beginning. Our "principles" of judgment are little more than formalised expressions of certain innate principles. The nineteenth-century pedagogues made the mistake of confusing the mere concomitants of excellence in music with the operative cause of this excellence or that; that is to say, they isolated and defined an excellence of procedure in, let us say, melody-making, and then naïvely assumed a causative connection between the two when actually there was only an association. They found procedures that were definable by verbal analysis, and then failed to see that precisely the same procedures were visible in tens of thousands of specimens of poor music.

Take, for example, the baffling problem of musical "inspiration." It puzzles us for the simple basic reason that actually we do not know what music is or how it comes into operation when a great composer gets out pen and paper and settles down to his daily chore. As I suggested last week, the question is vastly more complex than the mere creation of a few superlatively happy sequences of notes. What we have to explain, if we can, is how it comes about that a composer can keep up the "inspiration" of a long work through many months and perhaps years. We get a hint of something within him that is not so much "inspiration" as subconscious possession. He sits down every day after breakfast, pen in hand, and with comparatively little trouble on his part his subconscious being takes things up where he had left them the day, or a few days before.

We learn from Berlioz's letters that he did not, when composing the music of "Les Troyens," proceed methodically from A to Z of his text; for some days he would concentrate on a certain scene, abandon it, going backward or forward to quite another scene, with entirely different persons realising their peculiar being in sound, then revert to an earlier scene and complete it, always — and this is the crucial fact — keeping a certain complex of his musical being in the Trojan world to the exclusion of all other worlds.

We see the same process at work in Beethoven. The Sketch Books show him to have been occupied with more than one composition at the same time, and on one occasion at least he confided to a colleague how fundamental a part of his creative musical nature this habit was.



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But with several works on hand he never confused one with another, but always thought himself without difficulty out of one musical world into quite a different one.

• • •

The supreme example of this capacity to be "posssessed" by a given subject whenever he sat down to work at it is, of course, Wagner. The composition of the "Ring" occupied him, off and on, for more than twenty years. For a whole decade he dropped it in order to write first "Tristan," then the "Meistersinger," again being so possessed by the subject of the moment as to write music for it not a page of which can be thought of as logically occurring in the other; then, when at last he takes up the long-interrupted "Siegfried," he is so completely "possessed" by his ancient Nibelungen subject as to be miles away from Cornwall and Kareol or from Nuremberg. So "possessed," indeed, was he that, as one of his more recently published letters shows, a theme invented for "Tristan" left him for a long time strangely alien to it, until it dawned upon his subconscious creative faculty that the proper place for it was not the milieu of "Tristan" but that of the "Ring"; with which judgment we now heartily agree.

The upshot of it all is that as yet we are in the grossest ignorance as to what music is, how the creative musical faculty realises itself in notes, and by what criteria we decide that one piece of music is more "inspired" than others.

SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, *'Na, denn mann weiter!'* – the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The

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whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer

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SCHEDULE OF CONCERTS, Winter Season 1958–1959

OCTOBER

3–4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10–11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)
31–		
NOVEMBER 1	Boston	(Fri.-Sat. IV)
2	Boston	(Sun. a)
4	Providence	(I)
7–8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge	(Kresge Aud. M.I.T.)
18	Boston	(Tues. B)
21–22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28–29	Boston	(Fri.-Sat. VII)

DECEMBER

2	Boston	(Tues. C)
5–6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19–20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26–27	Boston	(Fri.-Sat. X)
30	Providence	(III)

JANUARY

2–3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9–10	Boston	(Fri.-Sat. XII)
13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23–24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30–31	Boston	(Fri.-Sat. XIV)

FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6–7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13–14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27–28	Boston	(Fri.-Sat. XVII)

MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
6–7	Boston	(Fri.-Sat. XVIII)
9	Northampton	
10	New Haven	(II)
11	New York	(Wed. V)
12	Baltimore	
13	Brooklyn	(V)
14	New York	(Sat. V)
17	Cambridge	(V)
20–21	Boston	(Fri.-Sat. XIX)
24	Boston	(Tues. H)
26–28	Boston	(Thurs.-Sat. XX)

APRIL

3–4	Boston	(Fri.-Sat. XXI)
7	Cambridge	(VI)
10–11	Boston	(Fri.-Sat. XXII)
12	Boston	(Sun. f)
14	Providence	(V)
17–18	Boston	(Fri.-Sat. XXIII)
21	Boston	(Tues. I)
24–25	Boston	(Fri.-Sat. XXIV)

was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

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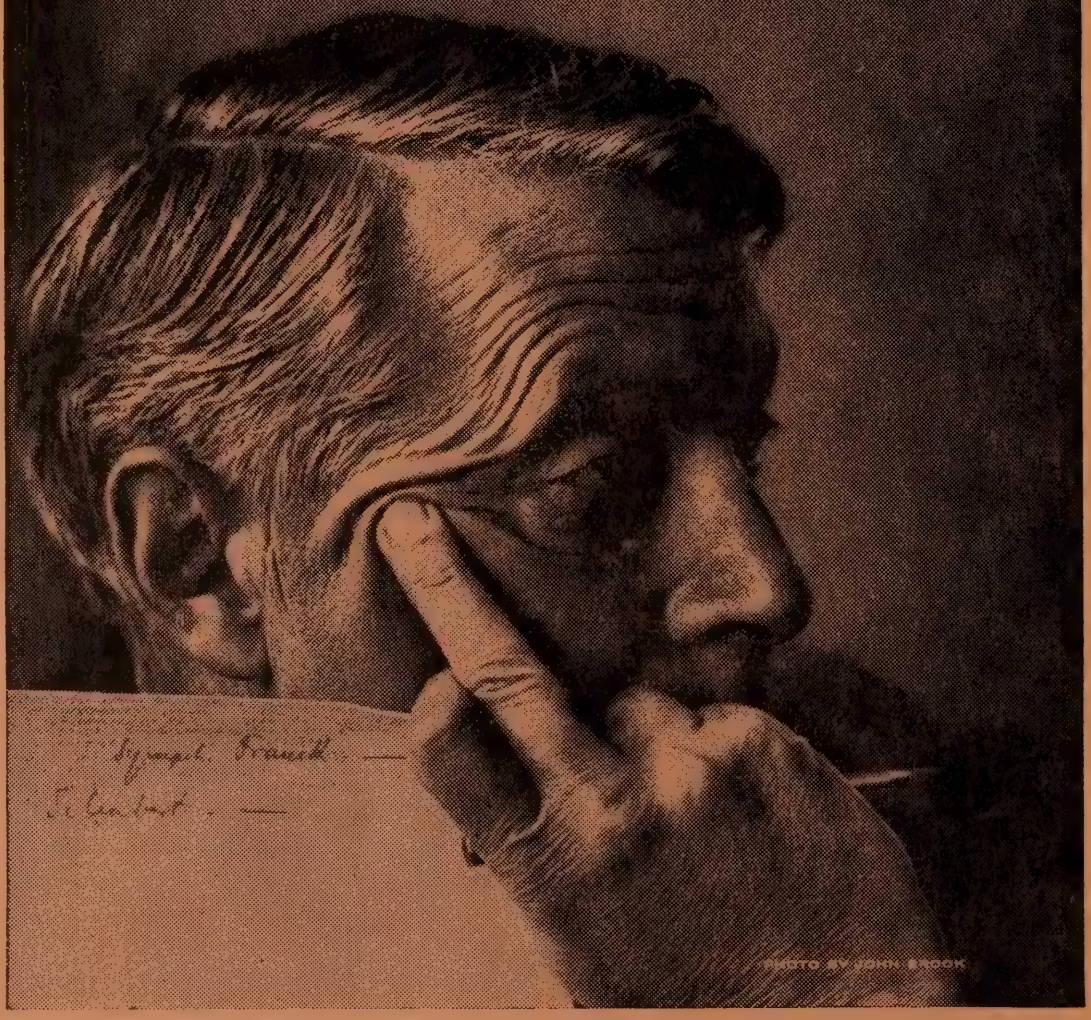

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Boston Symphony Orchestra
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Program

HONEGGER.....Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

Remarks by Secretary General Dag Hammarskjold

BACH.....Sonata No. 2 in D major

I. Adagio; Allegro
II. Andante
III. Allegro

Pablo Casals and Mieczyslaw Horszowski

INTERMISSION

BRAHMS.....*Symphony No. 4, in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Baldwin Piano *RCA Victor Records

Seventy-Eighth Season, 1958-59

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Boston Symphony Orchestra
Charles Munch, Music Director

Tuesday Evening, November 11, at 8:30 o'clock

First Program

BERLIOZ.....Overture, "Béatrice et Bénédict"

BLACKWOOD.....Symphony No. 1

I. Andante maestoso; Non troppo allegro, ma con spirito
II. Andante comodo
III. Scherzo: Allegretto grotesco--Molto rigoroso il tempo
IV. Andante sostenuto

INTERMISSION

BRAHMS.....*Symphony No. 4, in E minor, Op. 98

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II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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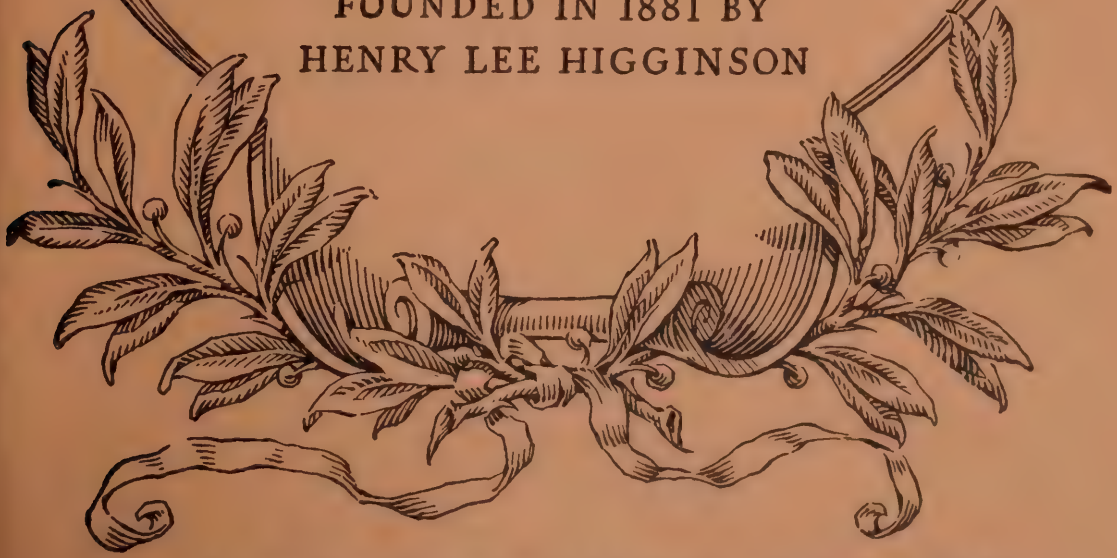

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George Madsen

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Ralph Gomberg
Jean Devergie
John Holmes

English Horn

Louis Speyer

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E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

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with historical and descriptive notes by

JOHN N. BURK

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Program

MOZART . . . . . Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

BRAHMS . . . . . Variations on a Theme by Haydn, *Op.* 56a

INTERMISSION

SCHUBERT . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

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SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month.

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He was at work on his Serenade in C minor for wind octet (the *"Nachtmusique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted,

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six "*Littauer Divertimenti*" are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 119 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the

young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length,

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony.

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orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony,

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and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

• •

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen

* Kreissle repeats this as a "well-authenticated confession."

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to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony – that resplendent sample of a newly widened instinct of orchestral beauty – would have had its successors.

• •

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant – as characterless as some of Beethoven's early sketches for his finally pregant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théâtre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new artform than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and noth-

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ing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

Boston Symphony Orchestra

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"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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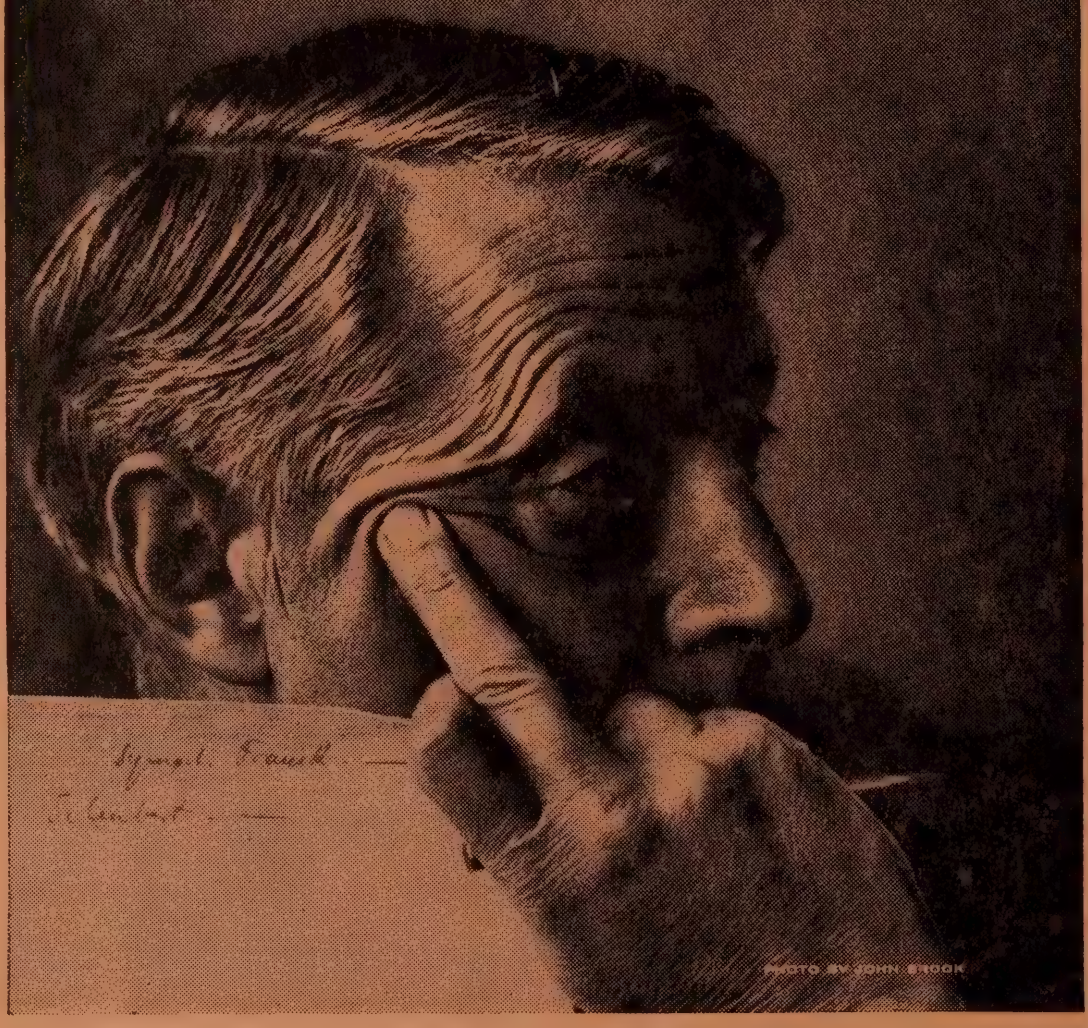

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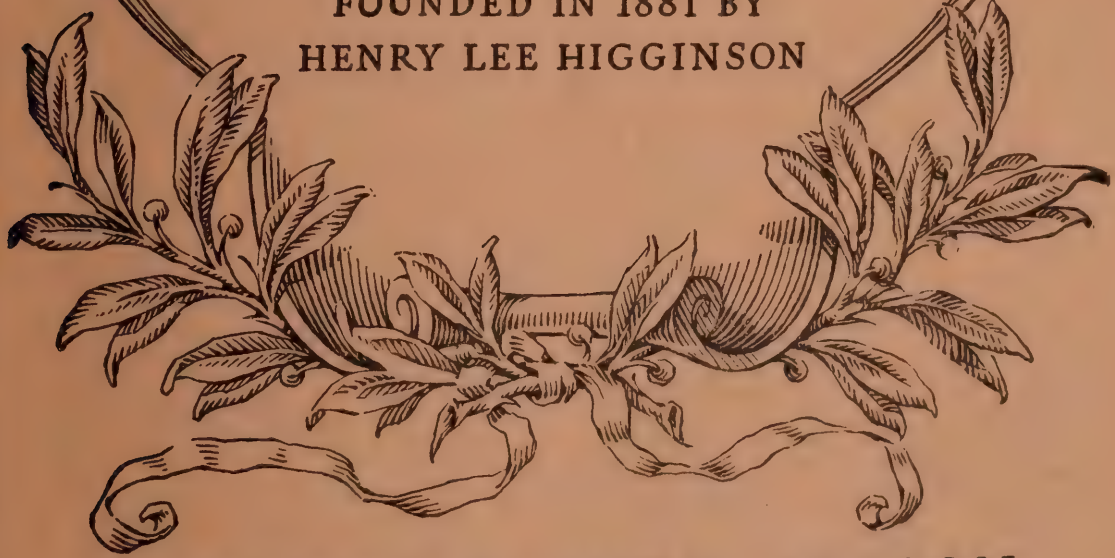

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with historical and descriptive notes by

JOHN N. BURK

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HANDEL . . . . . Concerto for Oboe, in G minor

I. Grave
II. Allegro
III. Sarabande
IV. Allegro

HAIEFF . . . . . Symphony No. 2

I. Maestoso; Doppio movimento (Allegro)
II. Andante
III. Maestoso

RAVEL . . . . . La Valse, Choreographic Poem

INTERMISSION

SCHUBERT . . . . . Symphony in C major, No. 7

I. Andante: Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

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CONCERTO FOR OBOE AND STRING ORCHESTRA,
IN G MINOR

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Two concertos for solo oboe with strings and continuo (both in B-flat major) were published in 1740 in the collection "Select Harmony," together with a Concerto grosso for Oboes and Strings with continuo, in C. In the twenty-first volume of the Chrysander (Handel-Gesellschaft) edition there appears with these the Oboe Concerto in G minor, with strings and continuo, attributed to 1703. (It had first been published by Fritz Schuberth, in 1860.)

This Concerto was performed at the Boston Symphony concerts February 17–18, 1888, when August Sautet was the soloist; December 3–4, 1909, when Georges Longy was the soloist. On May 1, 1935, Fernand Gillet performed it in the Bach-Handel Festival (the 250th commemoration of the birth of the two composers)

The music for this performance has been loaned by the Edwin A. Fleisher Collection.

IF, as is believed, this Concerto was composed in 1703, it would be one of Handel's earliest works to survive and find publication. Only six trio sonatas for two oboes and bassoon (composed in his tenth year), a *Laudate pueri,* one of innumerable church services, and three German *Lieder* precede it. The bulk of the manuscripts were evidently considered as student efforts by the composer and not preserved. Johann Mattheson wrote that Handel during his three years in Hamburg (1703–1706) composed "long airs and interminable cantatas," scholastic rather than melodious; and John Mainwaring, Handel's early and not always reliable biographer (1760), stated that on leaving for Italy, in 1706, he left two chests full of manuscripts.

Handel had studied for two years (until 1696) in Halle with Friedrich Wilhelm Zachau, learning by his eleventh year to play the organ, the harpsichord, the violin, the oboe, together with the principles of composition. He was an ambitious as well as an industrious musician. It was probably in Halle, either for an amateur oboist, or for his own use, that he composed this concerto. It was in July, 1703, that he made his way from Halle to Hamburg, drawn no doubt by its famous opera company. His native town had no opera, and little music beyond that performed at the Liebfrauenkirche and the Domkirche, and by a few amateurs in private houses. The oboe was especially cultivated. When the set of trio sonatas were found and brought to the composer in London many years later, he is said to have remarked: "I used to write like the devil in those days, but chiefly for the hautbois, which was my favorite instrument."

Handel at the age of eighteen, seeking his fortune in the commercially enterprising, free city of Hamburg, then the first city of opera in the German states, is described by Romain Rolland from the portrait by Thornhill in the Fitzwilliam Museum at Cambridge: "A long face,

calm, but a little coarse, large and serious eyes, large and straight nose, ample forehead, vigorous mouth, and thick lips, cheeks and chin already full, very straight head without wig, and covered with a biretta after the manner of Wagner."

The more familiar figure of the later years of fame and intractable authority is discernible in the young man as his musical ability, extraordinary for his age, becomes known and gives him the right of independent assertion. His first foothold was the position of second violin (*ripieno*) in the orchestra of the opera house on the *Gänsemarkt* (the "Goose Market"). He soon became a close friend of Mattheson, the principal tenor, then twenty-four, a versatile musician, who had already written an opera, *Die Pleyaden.* He was a theorist too, and long conversations can be imagined between the two ardent young musicians. (Later, when deafness put an end to Mattheson's performing career, he became a writer on musical subjects.) Mattheson introduced Handel in favorable places, and Handel gave his friend advice in counterpoint. The two journeyed to Lübeck together the month after Handel's arrival in Hamburg. Their purpose was to investigate the position of organist at the Marienkirche held by the Danish Dietrich Buxtehude, then aging and ailing. Mattheson insisted that Handel try for the organist's position while he showed his talents as harpsichordist. The prompt return of the two to Hamburg may be explained by the proviso that went with the post. Buxtehude had married the daughter of his predecessor, Tunder, and he insisted that his successor marry his own daughter, Anna Margreta. This prospect evidently did not appeal to Mattheson or Handel, nor did it appeal to Johann Sebastian Bach, who made a two-hundred mile pilgrimage to Lübeck two years later, drawn by the coveted position. Incidentally, the buxom Danish lass was ten years older than Handel and Bach (those two being the same age).

The friendship of Handel and Mattheson was broken off (though

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briefly) when their ambitions took the same channel – Mattheson's second opera and Handel's first, *Almira,* were produced. Handel composed *Almira* in 1704, when Reinhard Keiser, Hamburg's if not Germany's principal operatic composer, who was a notoriously riotous liver, began to compose that text but, supposedly bogged in dissipation, could not carry it through. Handel's *Almira* was a success, in January, 1705. Mattheson's attempt was called *Cleopatra,* which was produced on October 20, 1704. Handel led from the harpsichord while Mattheson sang the first tenor part of Antony, well tailored for his abilities. At subsequent performances, Mattheson, having impressed the audience with his death scene, appeared in the pit to displace Handel at the harpsichord and take the last bows. This Handel suffered twice, but on the third occasion he refused to leave his seat. A violent quarrel resulted, visible to the entire house, and after the performance, according to the most likely version of the tale, the two young men had it out with swords in the marketplace before the theatre, while the audience presumably beheld this second and free spectacle. The point of Mattheson's blade broke on a metal button of Handel's coat, putting an honorable end to the duel, and perhaps saving for posterity the destined composer of *The Messiah.*

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RALPH GOMBERG

Ralph Gomberg joined the Boston Symphony Orchestra in 1949 as Principal Oboe. He was born in Boston. At 14 he was accepted by Marcel Tabuteau at the Curtis Institute of Music. At 17 he was appointed by Stokowski as principal oboe in his All-American Youth Orchestra. In the same capacity he served later with the Baltimore Symphony, the New York City Symphony Orchestra, and with the Mutual Broadcasting Orchestra.

Mr. Gomberg's brother, Harold, is the Principal Oboist of the New York Philharmonic Orchestra, and was by coincidence playing in a Concerto by Vivaldi at Carnegie Hall in the same week in which Ralph played Handel's G minor Concerto with the Boston Symphony Orchestra in Symphony Hall, Boston. It is an interesting circumstance that Ralph's six brothers and sisters are with one exception musicians, five having graduated from the Curtis Institute of Music in Philadelphia. His brother Robert is a violinist, Leo a trumpet player, his sister Celia (whose husband is Ruby Newman, the dance band leader) a violinist. Edith (whose husband is George Zazofsky, first violinist of the Boston Symphony Orchestra) is a cellist.

SYMPHONY NO. 2

By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

This Symphony had its first performance at the Boston Symphony concerts of April 11–12, 1958.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, snare drum, bass drum, harp, and strings.

This Symphony was recorded on tape at its first performance as a part of the Recording Guarantee Project of the American International Music Fund, and was subsequently chosen, together with Blackwood's Symphony, as one of the two foremost new works of the season. The two symphonies will consequently be recorded commercially (on one disc) by the RCA Victor Company.

THE following information has been furnished by the composer:

"The Symphony is a transcription for orchestra of the Piano Sonata I composed in 1955. Adaptation for orchestra of solo instrumental pieces had long been practiced by composers of the past. We have innumerable examples from Bach and Handel, etc., up to Ravel, who had beautifully 'transplanted' his most 'orchestrally' orchestral pieces from the pieces he wrote originally for piano. This problem interested me always, especially because when teaching orchestration one asks one's student to do just that, and since finishing the 'pianistic'

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Sonata I was fascinated to re-do it as an 'organically symphonic' work for orchestra. The winter of 1956–57 I spent in Rome and there I plunged into this delicate operation. I tried to preserve the transparency of the original writing by avoiding any unnecessary doublings or introducing any new contrapuntal voices, and the discipline of restriction was inspiring and very gratifying. The only structural change in the whole piece is the final chord, which instead of being on the first beat as in the Sonata, now, in the Symphony, comes on the second.

"The Symphony opens with a Maestoso: a slow, fantasia-like introduction, which is followed by a Doppio movimento allegro of a very fugal character with all kinds of contrapuntal devices. What one may call the development section employs the theme in inversion and augmentation. The movement ends with the return to the introductory Maestoso.

"The second movement is a free fantasia, Andante, the middle section having a sudden turbulent, romantically climactic onrush of triplets.

"The last movement begins with the motive of the Maestoso of the first, and then introduces a new fugal theme in fast sixteenths, which is elaborated in transformations of all kinds with interspersion of the original motive."

• •

Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938–39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award in 1942, a grant from the American Academy of Arts and Letters in 1947, a Guggenheim Fellowship in 1946, and the American *Prix de Rome* in 1948.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto was first performed in Boston on October 31, 1952, when Leo Smit was the soloist. In addition to his Piano Concerto, *Divertimento* and two symphonies, Mr. Haieff has composed a violin concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E.* He composed his First Symphony in 1942.

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"LA VALSE," Choreographic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

* *Misia and the Muses,* The John Day Company, New York.

† Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

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" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 119 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony.

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his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

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The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

* Kreissle repeats this as a "well-authenticated confession."

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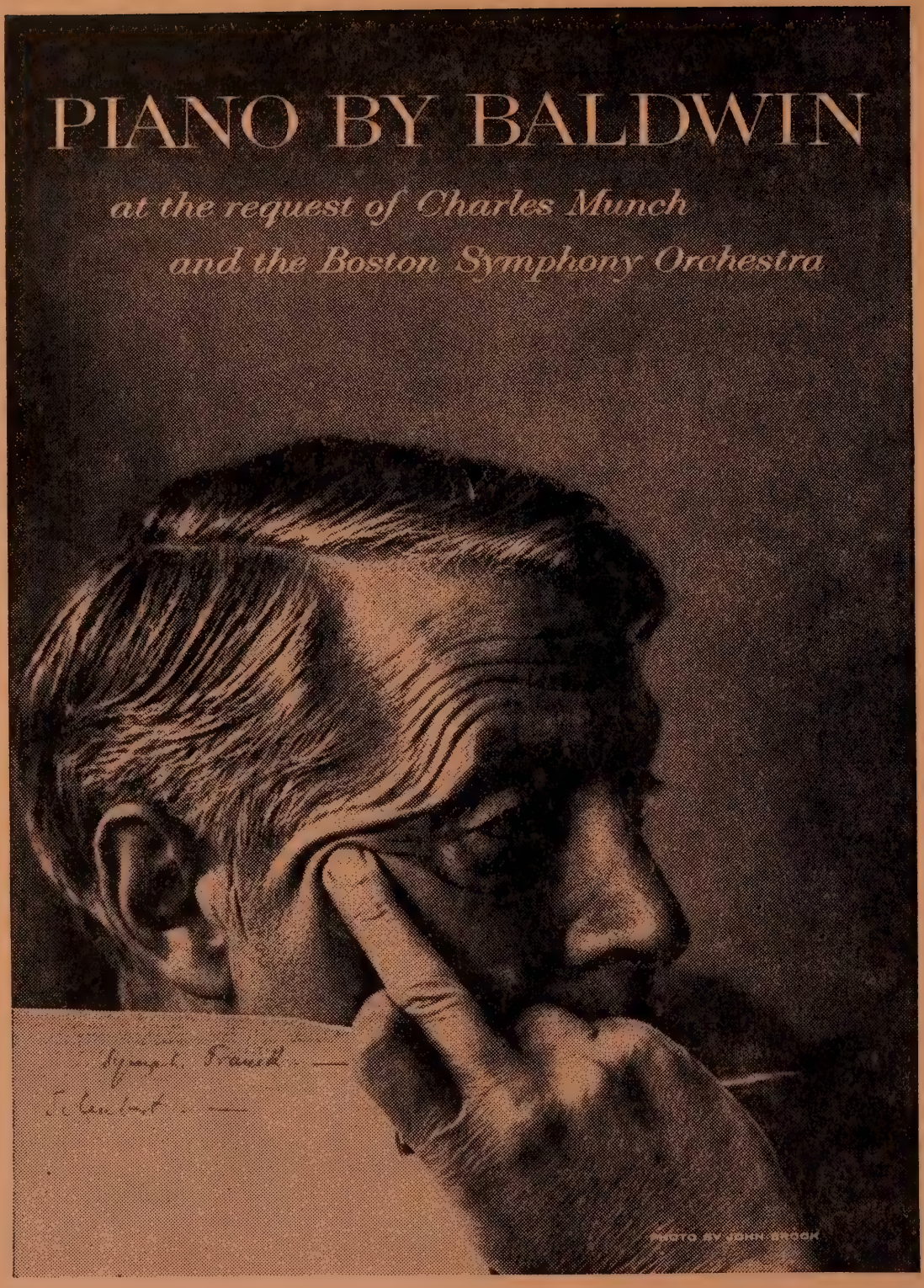

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First Program

BRAHMS.....Variations on a Theme of Haydn, Op. 56a

HAIEFF.....Symphony No. 2

I. Maestoso; Doppio movimento (Allegro)
II. Andante
III. Maestoso

INTERMISSION

SCHUMANN.....Symphony No. 2, in C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo
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IV. Allegro molto vivace

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HAYDN...*Symphony in D major, No. 104 ("London")

I. Adagio; Allegro
II. Andante
III. Minuetto
IV. Allegro spiritoso

KURKA.....Symphony No. 2, Op. 24

I. Allegro molto
II. Andante espressivo
III. Presto gioioso

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TCHAIKOVSKY.....*Symphony No. 6, in B minor, "Pathétique," Op. 74

I. Adagio; Allegro non troppo
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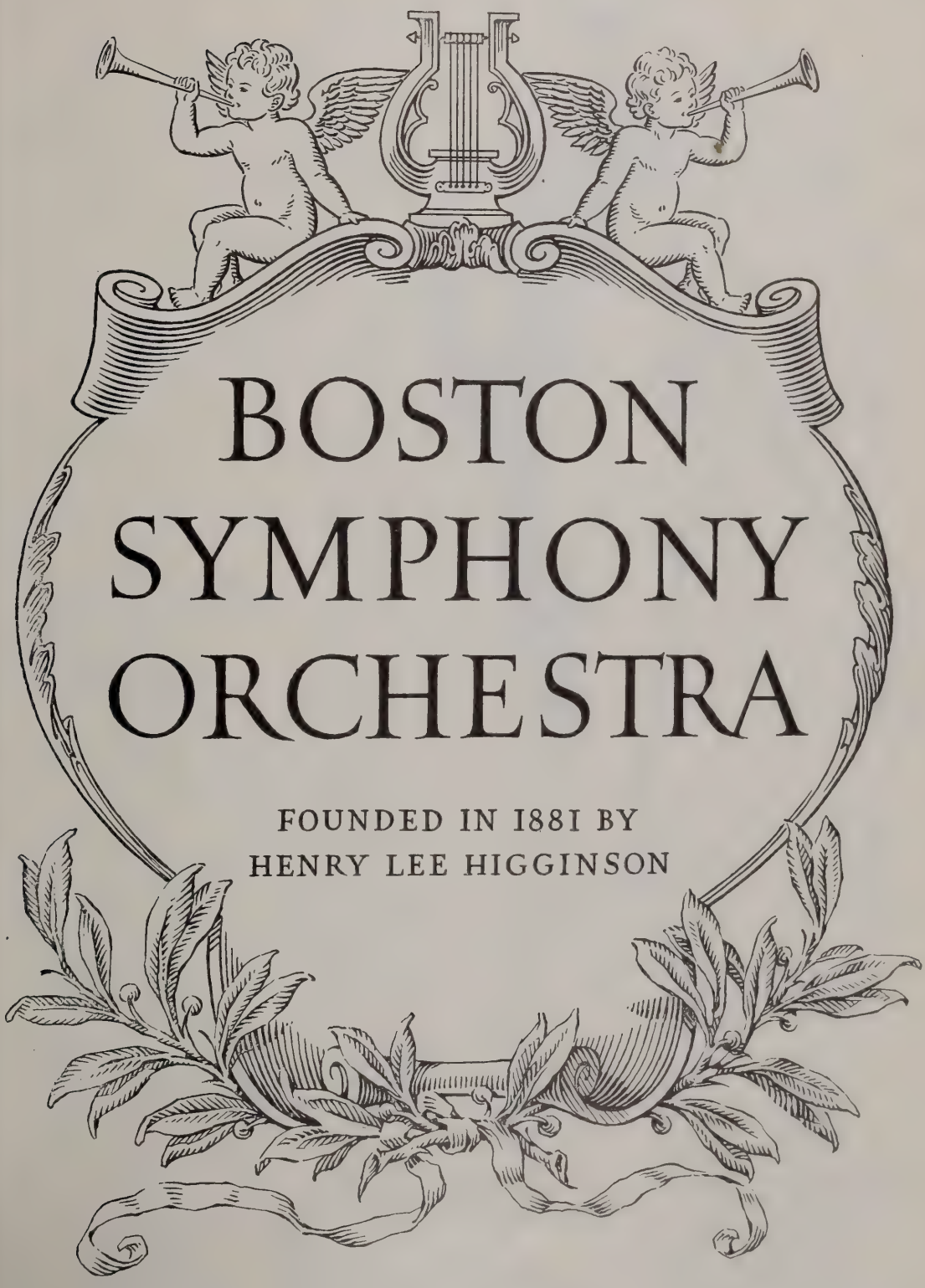

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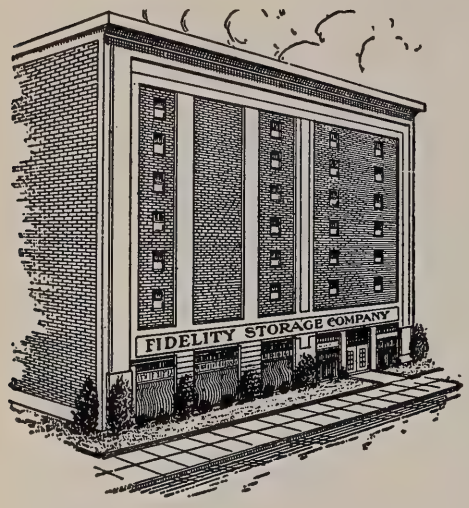

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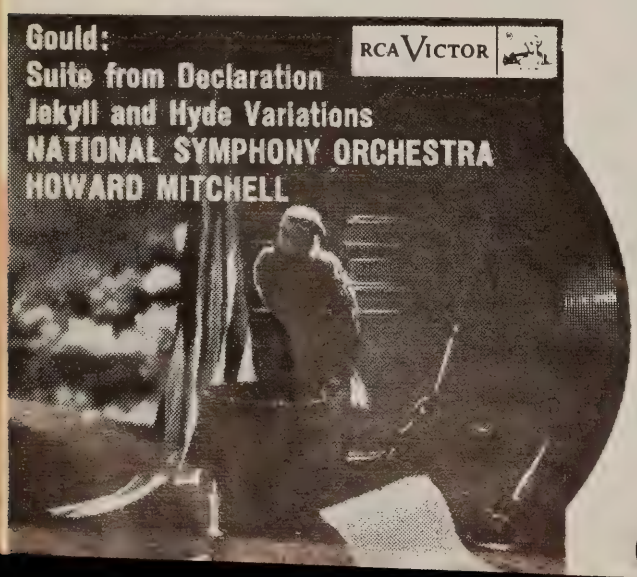

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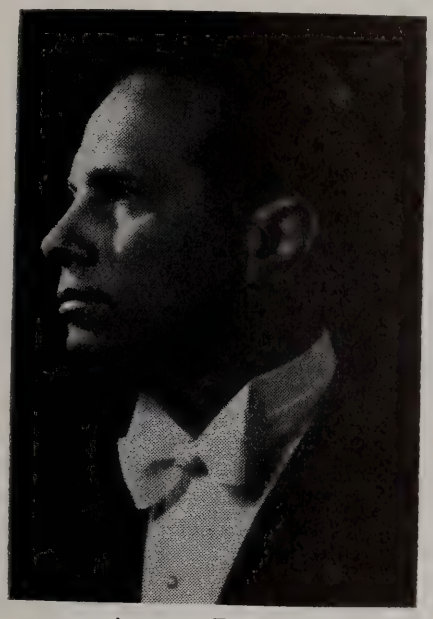
IN COMING WEEKS

Upon return from the season's second New England tour, the National Symphony will welcome Antal Dorati, Music Director of the Minneapolis Symphony. He will guest conduct the National Symphony for three concerts, January 27, 28 at Constitution Hall and January 29



ANTAL DORATI

at Lisner Auditorium for the sold-out matinee. The program for all three will include Beethoven's Leonore Overture No. 3, Beethoven's Symphony No. 5 and the Bartok Concerto for Orchestra. There will be a pre-concert lecture-luncheon on the 29th and reservations may be made by calling Mrs. Gilmour at HUdson 3-4111.

The final concert in January will be one of unusual interest. It is Soundorama, described as a concert in stereo and scheduled for January 31 in Constitution Hall. Howard Mitchell has selected an unusually interesting program for this unique evening which promises to make the evening an adventure in high fidelity sound: Purcell's Trumpet Voluntary with Lloyd Geisler as soloist, Britten's "Grown-Ups" Guide to the Orchestra, and the Mussorgsky-Ravel Pictures at an Exhibition. In addition, instrument demonstration will be given to illustrate the full range of the orchestra and actual recordings will be made and played back immediately over super hi-fi equipment. Commentary will be by M. Robert Rogers. This concert will be the opening event of International High Fidelity Music Festival Week.

The opening pair of concerts for February will feature as guest soloist one of the world's most beloved artists, Dame Myra Hess, universally acclaimed as one of the greatest exponents of the classical and romantic masterworks of piano literature of our time. She has achieved an artistic stature unique in the annals of musical America beginning with her New York debut thirty-seven years ago.

For her two appearances with the National Symphony and Howard Mitchell February 3 and 4, Dame Myra has chosen her specialty, Beethoven's Piano Concerto No. 4 in G Major. Since the War, she has devoted her time almost exclusively to the works of Beethoven, Brahms and Mozart and as a result of her self-imposed limitation, she has carved for herself a very special niche and an unusually devoted world-wide audience. Howard

DAME MYRA HESS

Mitchell has programmed as a companion piece the romantic and popular Tchaikovsky Fifth Symphony. It is advised that tickets for this memorable concert be purchased well in advance to avoid disappointment.

February 5, the third Prince Georges Series Concert will feature the Washington Ballet and guest soloists in Ritchie Coliseum at the University of Maryland. Program and soloists will be announced shortly.

Sir Thomas Beecham

Bart. C. H.

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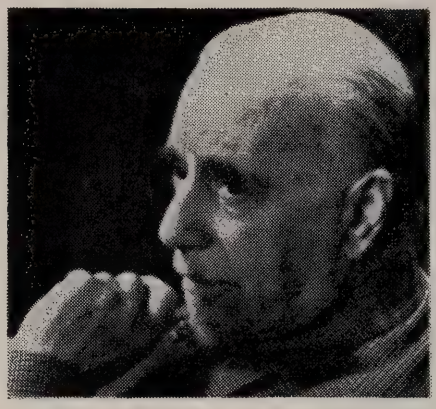

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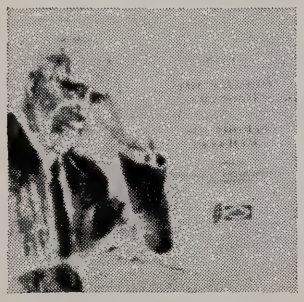

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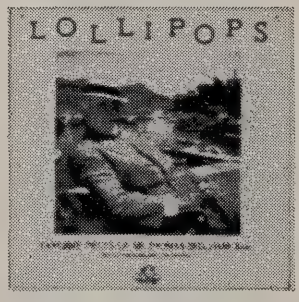

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TUESDAY EVENING, JANUARY 13, 1959, AT EIGHT-THIRTY

SIR THOMAS BEECHAM, *Conducting*

PROGRAM

BERLIOZ . . . . . Overture to "King Lear," Op. 4

BIZET . . . . . Symphony No. 1, in C Major

I Allegro vivo
II Adagio
III Allegro vivace
IV Allegro vivace

DELIUS . . . . Intermezzo, "The Walk to the Paradise Garden," from "A Village Romeo and Juliet"

(INTERMISSION)

*BEETHOVEN . . . . . Symphony No. 7, in A Major, Op. 72

I Poco sostenuto; vivace
II Allegretto
III Presto; presto meno assai
IV Finale: Allegro con brio

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The first number on the program for Thursday, January 15, The Boston Symphony Orchestra. Robert Shaw conducting, will be the Haydn Symphony No. 104. Approximate time of performance of the first movement is thirteen minutes and latecomers will not be seated until it is concluded.

Patrons required to leave before the completion of a concert are requested to do so between selections.

THE CONDUCTOR

Sir Thomas Beecham has lived long enough to enjoy the legend that has emerged from his life and work. He has been a towering figure in English music since he first entered the London orchestral scene more than fifty years ago. The scion of a British patent medicine fortune, he had the means as well as the ability and ambition to step right into the forefront of young conductors. His first association was with the New Symphony Orchestra and soon afterwards he formed his own group, the Beecham Orchestra. In the course of Sir Thomas' career he founded several symphony orchestras, but equally notable were his contributions in the field of opera. He is credited with having produced some 120 operas, more than half of which had never previously been heard in London.

With the aid of a few friends, Sir Thomas started the London Philharmonic in 1932 and was associated with that ensemble until 1946. He left to form another symphony, the Royal Philharmonic which he brought to America in 1950. It is a pleasure to welcome Sir Thomas as tonight's guest conductor of the Philadelphia Orchestra.

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NOTES ON THE PROGRAM

by EDWIN H. SCHLOSS and MAX DE SCHAUENSEE

OVERTURE TO KING LEAR, OP. 4

Louis-Hector Berlioz

Born: La Côte-Saint-André, Isère, December 11, 1803 *Died: Paris, March 8, 1869*

The Overture begins with a parlando-like passage considered "one of the finest extant examples of the 'speaking bass' since recitatives in the Ninth Symphony." Here the hieratic 'cellos and basses hold forth ominously on a level of high tragedy echoed by the horns. The ensuing oboe melody, long-breathed and plaintive in its Berliozian loveliness, with its pizzicato accompaniment, a theme later magnified and ennobled in the brasses—is the supposed Cordelia motif reflecting her lovable character in (to use Shakespeare's own words) "a voice ever soft, gentle and low, an excellent thing in a woman." The stern basses return after punctuating drum beats. Then the drama and excitement quicken to an agitated *Allegro* in which the oboe melody is transformed into "an outburst of rage for the full orchestra, culminating in that wonderful pizzicato chord which suggested to Strauss that something had snapped in King Lear's brain." There is a pause, the chord is repeated softly in the woodwinds as if in reflection, and the end comes with terminal chords.—*E. H. S.*

SYMPHONY IN C MAJOR

Georges (Alexander César Leopold) Bizet

Born: Paris, October 25, 1838 *Died: Bougival, near Paris, June 3, 1875*

Though Bizet's name has been preeminent for three generations in the opera houses of the world, he has, excepting for his *L'Arlesienne* music, remained relatively unknown in the concert hall until his Symphony in C was unearthed almost eighty years after it was written. There were two other symphonies. One, apparently an experimental essay (key unknown) was written in 1859 and almost immediately destroyed by the composer. Another Symphony in C (*Roma*) was written in the 1860s and had a performance early in 1869. There is no record of a performance of the C major Symphony on the present program in the composer's lifetime. In 1933 the C major Symphony was discovered in the library of the Conservatoire by D. C. Parker, the first English biographer of Bizet. It had been part of a collection of Bizet's manuscripts which his widow had given to the composer Reynaldo Hahn, who had presented it to the Conservatoire. Mr. Parker brought it to the attention of Felix Weingartner who played it for the first time at Basle, Switzerland, on February 26, 1935. Its first performance in this country was by the Rochester Philharmonic Orchestra under Sir Hamilton Harty on January 30, 1936.

The first movement opens with a Mozartian flourish followed by a second subject which could pass as 24 carat Schubert. The second subject of the last movement is also strikingly Schubertian —a coincidence all the more curious becaues, according to Winton Dean, a leading British authority on Bizet, Bizet probably never heard any of Schubert's larger works.

The *Adagio* offers an oboe solo, oriental in flavor, or at least Mediterranean as *Carmen* is Mediterranean. A charming little *fugato* in the 18th century style near the close of this movement suggests that perhaps the conservatory student, remembering that he was writing a symphony, bethought himself of his professor of counterpoint.

The exuberant *Scherzo* with its hunting horns is mildly but engagingly Beethovenesque.

The *Finale* is brimming with youthful high spirits modified by the tenderness of the Schubertian second subject.

The C major Symphony has lent itself handsomely to ballet. At least three have been staged to this score. These include *Assembly Ball* with a choreography by Andrée Howard, introduced by the Sad-

ler's Wells Company in London in the spring of 1946. Another terpsichorean interpretation, *Le Palais de Cristal*, with a choreography by George Balanchine, was offered at the Paris Opera the following summer. This last production, in a revised form, was presented in this country by the Ballet Society at New York City Center in March 1948 as *Symphony in C*. —*E. H. S.*

INTERMEZZO, "THE WALK TO PARADISE GARDEN," FROM "A VILLAGE ROMEO AND JULIET"

Frederick Delius

Born: Bradford, England, January 29, 1863 *Died: Grez-sur-Loing, France, June 10, 1934*

This *Intermezzo*, so typical of Delius' music, is from his opera, *A Village Romeo*, composed during 1900-01. As a matter of fact, the lovely instrumental interlude, which is played between the opera's fifth and sixth scenes, was added some five years after *A Village Romeo's* completion. It makes use of some of the principal thematic material.

Today, Delius' opera is rarely performed, but the intermezzo, known as *The Walk to the Paradise Garden*, thanks to the agency of Sir Thomas Beecham (who has rescored the passage for reduced orchestral forces), is not infrequently heard.

The story of *A Village Romeo* has a vaguely familiar ring, and yet it manages to have elements of originality: Sali and Vrenchen, two young people who love each other, are thwarted by their dissenting families. Seeking one day of pure happiness together, they journey to the fair, but are there recognized. They decide to retreat to the Paradise Garden, where they find "an old dilapidated little country house with a rather high verandah, situated in a beautiful garden run wild. Everything shows traces of bygone beauty. In the background a river flows by, and a barge full of hay is moved to the bank. The garden overlooks a long valley through which the river winds its way. In the distance are the snow mountains." In the opera's last scene, Sali and Vrenchen decide to leave all sorrow behind them by taking the barge down the river. They are aware that the barge will slowly fill with water, but, rather like the lovers in *Tristan*, they seek death as the only solution to their love.

It is not easy to pigeon-hole Delius' music, yet a disputed *cause célèbre*, in any particular musical strait jacket. Where one encounters a nationalistic similarity in the work of Elgar, Vaughan Williams, and Walton, one will find the task of placing a label on Delius' delicate imagery a quite impossible one. His lovely music seems filled with contradictions, despite its frequent serenity, as was his much troubled life.

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SYMPHONY NO. 7, IN A MAJOR

Ludwig van Beethoven

Born: Bonn, December 16, 1770 *Died: Vienna, March 26, 1827*

While the *A Major Symphony* was brought forth during disturbing times, its reception when it was first performed was quite contrary to the experience of many important premières. The audience that gathered on December 8, 1813, in the concert hall of the University of Vienna, was not slow in according the new symphony its fervent approval.

The exuberant contents of the *A Major Symphony* have apparently meant a great many different things to different people, judging from the mass of critical comment that has piled up since it first appeared. Among these commentators, Richard Wagner summed it up with his characteristic briefness and decision as "the apotheosis of the dance." Robert Schumann, on the other hand, envisaged a jolly, rustic wedding. Emil Ludwig beheld a bacchanalia during the Symphony's last two movements, and a temple ritual was suggested to him by the gravely beautiful second movement, the famous *Allegretto*. One celebrated French critic, with the assurance with which such assertions are generally made, declared that the *Allegretto* was without doubt a procession of early Christians through the Roman catacombs! Interpretations of the symphony are forthcoming even in our day; there is little doubt that men will continue sitting down and listening to the *A Major Symphony*, and then forming their own personal interpretation of the work. Through it all, the *A Major* has remained and will remain detached, great, and outside the reach of private conjecture—music that requires no program or explanation for its position among the great things of art.

It is known that Beethoven had a strong predilection for his *A Major Symphony*, that he considered it one of his best efforts, He was famed for seldom making public his opinions regarding the merits of his own works. General reaction has sustained his appraisal throughout the many intervening decades.

The *Seventh Symphony* commences with an interesting introduction—one of the most original conceived by Beethoven. It opens with a noble sounding chord, after which a theme is heard in the oboe, later echoed by other instruments (*poco sostenuto*). This leads to the principal section of the movement (*Vivace,*) which is fully developed with a great variety of thematic material and of rhythmic departures.

The second movement (*Allegretto*) is one of the most famous in symphonic literature, and (as we have observed) has given rise to all kinds of pronouncements. The movement is pervaded by a plangent sadness achieved through subtle orchestral coloring and a dolorous, grief-laden rhythm. The middle section suddenly shifts to the major, as the note of pessimism is temporarily put to flight by a new melody. However, the first subject inexorably returns in a fugal treatment with a counter subject assuming striking prominence.

. In the third movement (an F Major *Presto*), we come across the boisterous, rugged humor, that was so particularly Beethoven's. Folk rhythms and peasant dances are brilliantly set forth. It has been noted that the principal melody of the trio was derived from an old pilgrim hymn of Austrian origin. The final *Allegro con brio* is almost dionysiac in its headlong, heedless exuberance. Here rhythm is king of the proceedings, as the wild revels reach their apotheosis.—*M. de S.*

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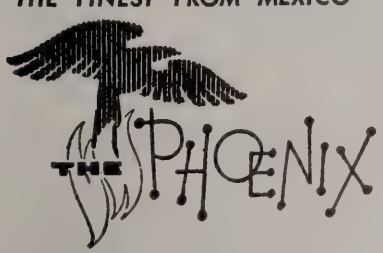

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THE CONDUCTOR

Robert Shaw, associate conductor of the Cleveland Orchestra, was appointed to this position in 1956, and his present activities also encompass nationwide concert tours with the Robert Shaw Chorale and Orchestra, direction of choral music for RCA-Victor Red Seal records, direction of the Cleveland Orchestra Chorus, and appearances this past season as guest conductor of the Boston Symphony Orchestra and the New York Philharmonic.

Born in California, he was graduated from Pomona College at Claremont. Honorary degrees of Doctor of Music have been conferred upon him by the College of Wooster in 1951, Pomona College in 1953, St. Lawrence College in 1955. The National Association for American Composers and Conductors cited him as the "Outstanding American born conductor of the year" in 1943. He received a Guggenheim Fellowship in 1944. The Alice M. Ditson Award for service to American music was given him in 1955 at Columbia University.

Mr. Shaw was director of choral music at the Juilliard School of Music and the Berkshire Music Festival at Tanglewood from 1945 to 1948. During these years he appeared as guest conductor of the Boston Symphony Orchestra, the Juilliard Orchestra, the New York City Symphony, and of the symphony orchestras of the National Broadcasting Company, Columbia Broadcasting System and American Broadcasting Company.

As Associate Conductor of The Cleveland Orchestra, Robert Shaw prepares and directs The Cleveland Orchestra Chorus, leads four pairs of subscription concerts each season, and shares the direction of the Twilight and Children's Concerts with Assistant Conductor, Louis Lane.

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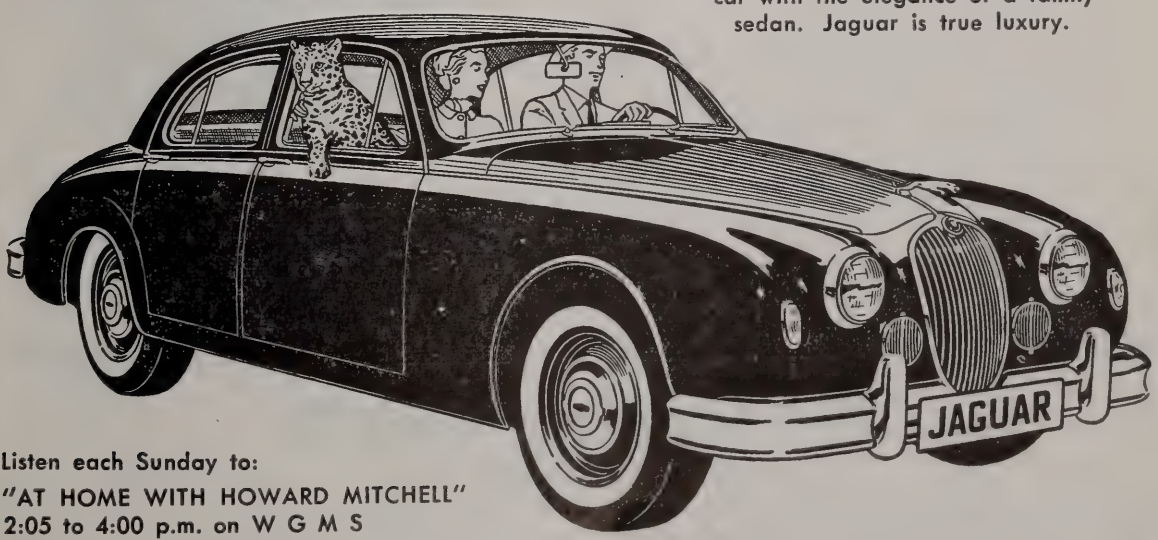

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THURSDAY EVENING, JANUARY 15, 1959, AT EIGHT-THIRTY

ROBERT SHAW, *Guest Conductor*

PROGRAM

HAYDN . . . . . Symphony in D Major, No. 104, "London"

Adagio—Allegro
Andante
Minuetto
Allegro spiritoso

RIEGGER . . . . . Symphony No. 4, Op. 63

Allegro Moderato
Allegretto con molto; Allegro; Come Prima
Sostenuto; Presto

[INTERMISSION]

STRAVINSKY . . . . . Suite from the Ballet, "The Fire-Bird"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird
The Princesses Play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

Baldwin Piano

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The first number on the program for the tenth pair of concerts, January 27 and 28, will be the Beethoven Leonore Overture No. 3. Approximate time of performance is fifteen minutes and latecomers will not be seated until it is concluded.

Patrons required to leave before the completion of a concert are requested to do so between selections.

PROGRAM NOTES

John N. Burk

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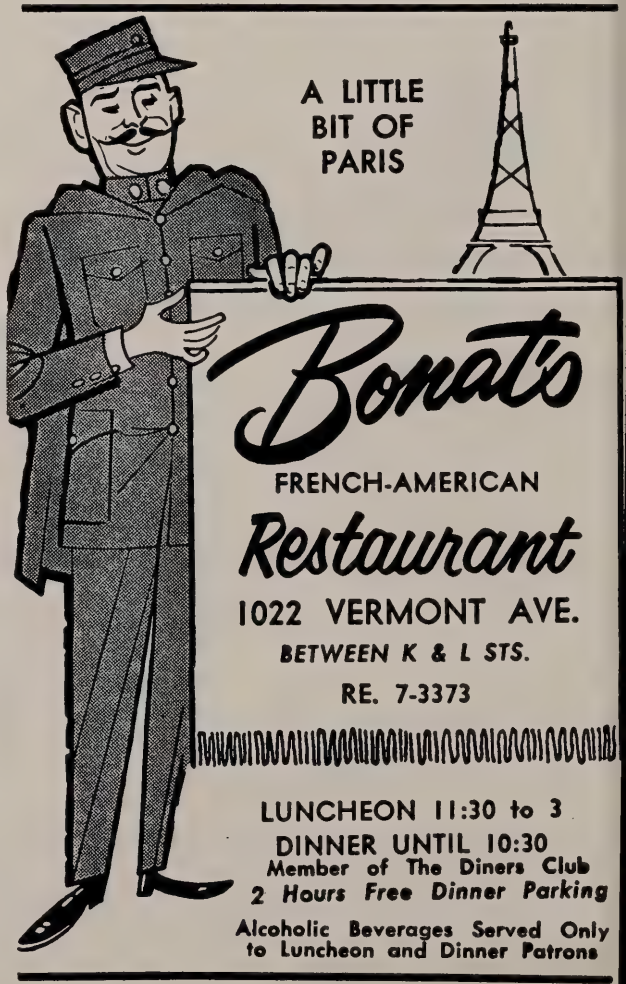
SYMPHONY IN D MAJOR, NO. 104

Franz Joseph Haydn

Born: Rohrau, Lower Austria, March 31 (?), 1732 *Died: Vienna, May 31, 1809*

Haydn, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England." Ferdinand Pohl in his biography of Haydn names the final two—the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104—as the highest point, the "crowning works" of Haydn's contribution to the form.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, only modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.



SYMPHONY NO. 4, OP. 63

Wallingford Riegger

Born: April 29, 1885, in Albany, Georgia; living in New York

The first movement, an *Allegro moderato,* in clear divisions like those of sonata form, begins and ends on the tonality of B. One cannot call it major or minor; it is modal, and purposely fluid. The opening melody in the violas and cellos revolves around the tonic note in a sort of rocking motion, akin to that of Gregorian chant. What is yet more important than the tune itself is its entrance in the violins eight measures later, higher by an augmented fourth (or diminished fifth) —with F as its center. This interval, harmonically unsettled—built on sand, as it were—constitutes one of the basic ideas of the movement.

All the themes, whether played by the strings, the woodwinds, or in a *fugato* by the brasses, seem derived from that concept of a circular direction around a tonic note. There are moments which are not only modal to the ear, but almost oriental. The composer works with small figures which he turns about in constantly shifting light; the effect is that of a kaleidoscope, the patterns of which are never repeated exactly although the pieces are obviously the same ones.

The material of the second movement is taken from a dance composed in 1936 for Martha Graham and her group. Called "Chronicle," it dealt with the suffering of the Spanish people during the years of their civil war; this, the composer has pointed out, accounts for the Spanish flavor of the middle section, as well as its tragic overtones.

Beginning *Allegretto con moto,* the music instantly offers us that equivocal interval of the augmented fourth once more: C-F♯, E♭-A, etc.

The *Allegro* which breaks in, the winds playing in thirds, has the air of a Spanish dance, a *fandango* perhaps; but its tone is one of forced gaiety, a bit hopeless in its brevity. The opening motion soon recurs—with a kind of wry jocularity, a sadness in its smile. The tonality of the movement is not clarified: beginning on A, it ends on D, the middle section being also in the latter key.

The *Finale* opens *Sostenuto,* with a serious and expansive melodic arch treated in free canon or imitation. The tempo quickens, and the same melodic outline is heard in compressed form from the flute; although the theme is not twelve-tone, it gives somewhat the feeling of it during its angular path.

The motion picks up further speed, and we find ourselves in a triple-time *Presto,* essentially a *scherzo* movement. Again, the composer takes small thematic fragments, turning them upside down and sideways. The wide skips of the main theme make their appearance over the tripping activity, and a number of interesting contrapuntal involvements come about. The general atmosphere is that of a satiric dance, with many intriguing juxtapositions of sonorities.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

Igor Fedorovitch Stravinsky

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beauitful princess.

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HOWARD MITCHELL, Conducting

FRED BEGUN, Tympanist

PROGRAM

VAUGHAN WILLIAMS . . Fantasia on a Theme by Thomas Tallis, for Double String Orchestra

* PARRIS . . . . . Concerto for Five Kettle-Drums and Orchestra

Allegro energico

Adagio

Rondo: Allegretto vivace

MR. BEGUN

[INTERMISSION]

BEETHOVEN . . . . Symphony No. 3 in E Flat Major, "Eroica"

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

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PROGRAM NOTES

by John Learmont

FANTASIA ON A THEME BY THOMAS TALLIS

Ralph Vaughan Williams

Born: 1872 *Died: 1958*

For over a half century Vaughan Williams was active in British musical circles, each succeeding composition adding to his stature as a creative artist. In his early years he shared in the revival of interest in English folk song, working parallel with the famous collector, Cecil Sharp. Unlike Sharp, Vaughan Williams used much of the material that he collected in his own early compositions.

In his second period, Vaughan Williams remained fully English in his creative outlook, but his vision was extended when he surveyed all English music, perhaps finding particular pleasure in the old modal counterpoint of music from the Tudor period. The third period dated from the '30s, marked most significantly by his Fourth Symphony in F Minor. It is a savagely dissonant work, and even the composer said, "I don't know whether I like it, but this is what I meant." As one examines Vaughan Williams' output from his earliest years to the present, this symphony can still only amaze one as an expression of his individuality and continued growth as a creative musician. When the Fifth Symphony appeared in 1943 it looked as though the composer might be once more turning to his youth, but this was dispelled by the Sixth Symphony in E Minor which was introduced in the United States in 1948, for here again the strength of Vaughan Williams' personality as suggested in the Fourth Symphony was reaffirmed.

Fantasia on a Theme by Thomas Tallis, one of Vaughan Williams' best known

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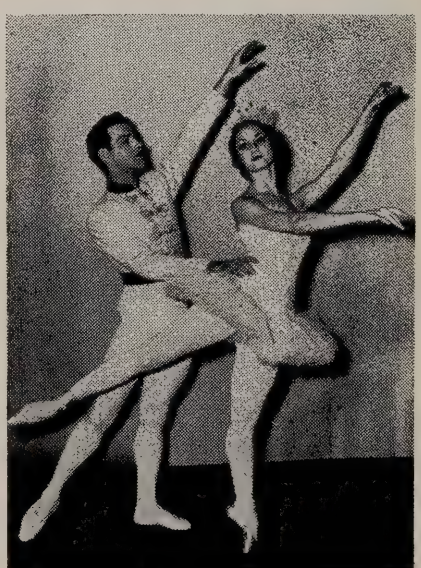

orchestral works, belongs to both the first and second periods. It was composed in June 1910 for the Three Choirs Festival and was first performed in the Gloucester Cathedral on September 6, 1910. The composer made two further revisions of the Fantasia, one in 1913 and the other in 1919. The composition is scored for double stringed orchestra. A note in the score indicates the extent to which the composer takes advantage of what at first glance may seem to be limited resources:

"The Second Orchestra consists of 2 First Violin players, 2 Second Violin players, 2 Viola players, 2 Cello players and 1 C'Bass player. These should be taken from the 3rd desk of each group (or in the case of the C'Bass by the 1st player of the 2nd desk), and should, if possible, be placed apart from the First Orchestra. If this is not practicable, they should play sitting in their normal places. The Solo parts are to be played by the leader in each group."

Thomas Tallis, who provided the theme for the Fantasia, is one of the most famous of the Tudor composers. His birth date is uncertain and is variously placed in the first decade of the sixteenth century. He died in 1585, having served as a Gentleman of the Chapel Royal during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth.

The Fantasia is based on a psalm setting which Tallis contributed to Archbishop Matthew Parker's Metrical Psalter (1567). Vaughan Williams preserved all of the dignity, strength, and beauty of Tallis' setting in the phrygian mode, retaining the authentic harmonies which so fluidly move between major and minor —a reminder that the music of our time has roots much deeper than the often apparent desire to create the latest thing in dissonance.

CONCERTO FOR FIVE KETTLE-DRUMS AND ORCHESTRA

Robert Parris

Born in Philadelphia, 1924

Robert Parris began his musical studies in Philadelphia, then continued at the Juilliard School of Music in New York and later in Paris. On his return from Europe in 1953, Mr. Parris settled in Washington where several of his compositions have already been performed. These comprise two string trios, a violin sonata, a viola sonata and a piano concerto, which was performed with the composer at the piano.

The present work, which was given its première by the National Symphony Orchestra, was written for Mr. Fred Begun, tympanist with the Orchestra and fellow-student with Mr. Parris at the Juilliard School of Music. The following notes pertaining to the Concerto have been provided by the composer. "I admit to somewhat mixed feelings when Fred Begun asked me to write a concerto for him. It was a startling idea, and while my imagination began to run wild almost immediately, I realized at the same time that getting such a work on paper would demand not only a special sort of inventiveness, but also a control over technical

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problems for which there was no ready practice-manual. Exactly what quality of sonority would be produced by the drums playing along with this or that orchestral combination was often—inevitably—a matter of an informed but embattled imagination. For example: kettle-drums being bass instruments, what sort of texture in the orchestral bass instruments would serve to point up a sustained drum line, without themselves getting lost? And just how quickly could drum strokes be executed without building up a pitchless cumulus of sound? Then there was the question of tuning: enough time had to be left during the purely orchestral passages for the retuning, on occasion, of all five drums to different pitches. By far the most serious problem, however, involved the invention of material which would lend itself to exposition on the drums without too much pedal-pushing and rattling around in general. The themes, in other words, had to be designed primarily to make an arresting, convenient and very often melodic drum part; at the same time they had to be capable of orchestral statement and development.

"Perhaps the various problems and hazards consequent on writing for an almost untried medium led me to rely on traditional patterns insofar as the formal aspect was concerned: the first movement is in classical sonata-form; the second is a tripartite slow movement; the third is a rondo, the second theme of which is the hymn-tune, *He Leadeth Me.* Its first statement is fairly well disguised in 5-8 time; it appears next in 6-8 time as a kind of *hoquet* between the drums—struck with the wooden mallet-handles—and the orchestra; after the cadenza the disguise is dropped, and the tune finally emerges in its four-square, and, but for a satiric harmonization, original form."

SYMPHONY NO. 3 IN E FLAT MAJOR, OP. 55 "EROICA"

Ludwig van Beethoven (1770-1827)

Beethoven began his Third Symphony when he was thirty-two years old and completed it in 1804. This period—at the turn of the 18th and 19th centuries—was the period of militant liberalism, politically and socially. Beethoven's own identity with this spirit was reflected in his dedication to Napoleon in the manuscript of the Third Symphony. This was, of course, at a time when Beethoven, himself a year younger than Napoleon, could regard the thirty-five year old Bonaparte as the brilliant product, if not embodiment, of the new and inspiring principles of freedom and individualism. When the symphony was published in 1806, Napoleon could no longer be so regarded, and it is a testimony to Beethoven's own character that the printed title page now bore the inscription: "Sinfonia Eroica—to the memory of a great man"—a man still with another fifteen years to live, but as "Emperor of the French," not as the Bonaparte of the original dedication.

Certainly the symphony testifies to greatness in music, both in structure and profundity of expression. The first two symphonies had been the talented offspring of the eighteenth century symphony of Haydn and Mozart, but in the "Eroica" the offspring reached maturity. There is in this symphony a great sense of logic which illustrates Beethoven's conscious attempts to make his works complete units. In his own words: "I alter a great deal, discard and try again until I am satisfied. And then inside my head I begin to work it out, broadening here and restricting there . . . And since I am conscious of what I am trying to do, I never lose sight of the fundamental idea.

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It rises up higher and higher and grows before my eyes until I hear and see the image of it, moulded and complete, standing there before my mental vision."

The first movement of the symphony is a remarkable illustration of the coordination of the numerous fragments of themes in a complex whole. The structure is regular in that it has exposition, development and recapitulation, but is noteworthy in its complexity of treatment and in the surprising length and brilliance of the coda. The main theme of the movement, clearly recognizable through all stages and modulations is presented by the cellos immediately after two introductory chords. The second theme is not so readily and melodically recognizable as an entity, since it comprises numerous short subjects and fragments of subjects. The development section introduces several new ideas and ranges through several modulations. Preparatory to the recapitulation, the orchestra is held in suspense for the entry of the horn with the opening main theme in the tonic key. The complex coda begins quietly, then progresses to a rousing conclusion.

The second movement, which is a long one, has two main themes. The first and predominant one is in two parts. It is introduced by the violins and repeated by the winds. A fairly lengthy treatment follows, then the second theme appears in the wind section. This is also in two parts. After the presentation has been brought to a climax, there follows a quiet mournful section utilizing the first theme. A change of key brings a new and consolatory passage in the strings, but this soon fades away and the movement ends with the return of the first theme and coda.

The third movement, the scherzo, is another of the innovations provided by the Third Symphony. The usual minuet, which preceded Beethoven, would be a misfit in the overall grand scale and emotion of this symphony, but the new scherzo is in direct keeping with the whole. It starts with an excited passage in the strings, then suddenly bursts into full orchestral fortissimo. The theme that follows is lighter, but keeps the pace. A variation of the opening section returns, then follows a brief coda and concluding roll of drums.

The fourth and final movement is also of unusual form, employing variation and the fugue. It opens with a dramatic introduction; then a theme is presented pizzicato in the bass, echoed by the winds. This is subjected to variations until there is suggestion of new variation in theme and modulation and finally the introductory section of this fourth movement reappears to bring the symphony to a triumphant conclusion.

THE ARTIST

Fred Begun, tympanist of the National Symphony, made his debut as soloist last season with the Parris Concerto for 5 Kettledrums.

It was a love of jazz that started Mr. Beugn on a path which later took a turn to serious music. A Washingtonian, Mr. Begun was born in Brooklyn, but moved here as a child and completed his secondary education here. He was a jazz drummer in high school and confesses that his real reason for accepting a scholarship to the renowned Juilliard School of Music was to "be around" the jazz in New York. At Juilliard, Begun's teacher was Saul Goodman, tympanist of the New York Philharmonic, and somewhere during the course of his five years there as a scholarship student, he decided that he wanted a career as a serious musician.

He has been with the National Symphony since his graduation in 1951. He has performed the Bartok Sonata for Two Pianos and Percussion in Town Hall, New York, and at Catholic University here with Emerson Meyer, Paul Calloway and Frank Sinatra. He also performed the important drum solo in Stravinsky's "L'Histoire d'un Soldat" at the Music Festival in Aspen, Colorado.

Mr. Begun is married to the former Claire Berger.

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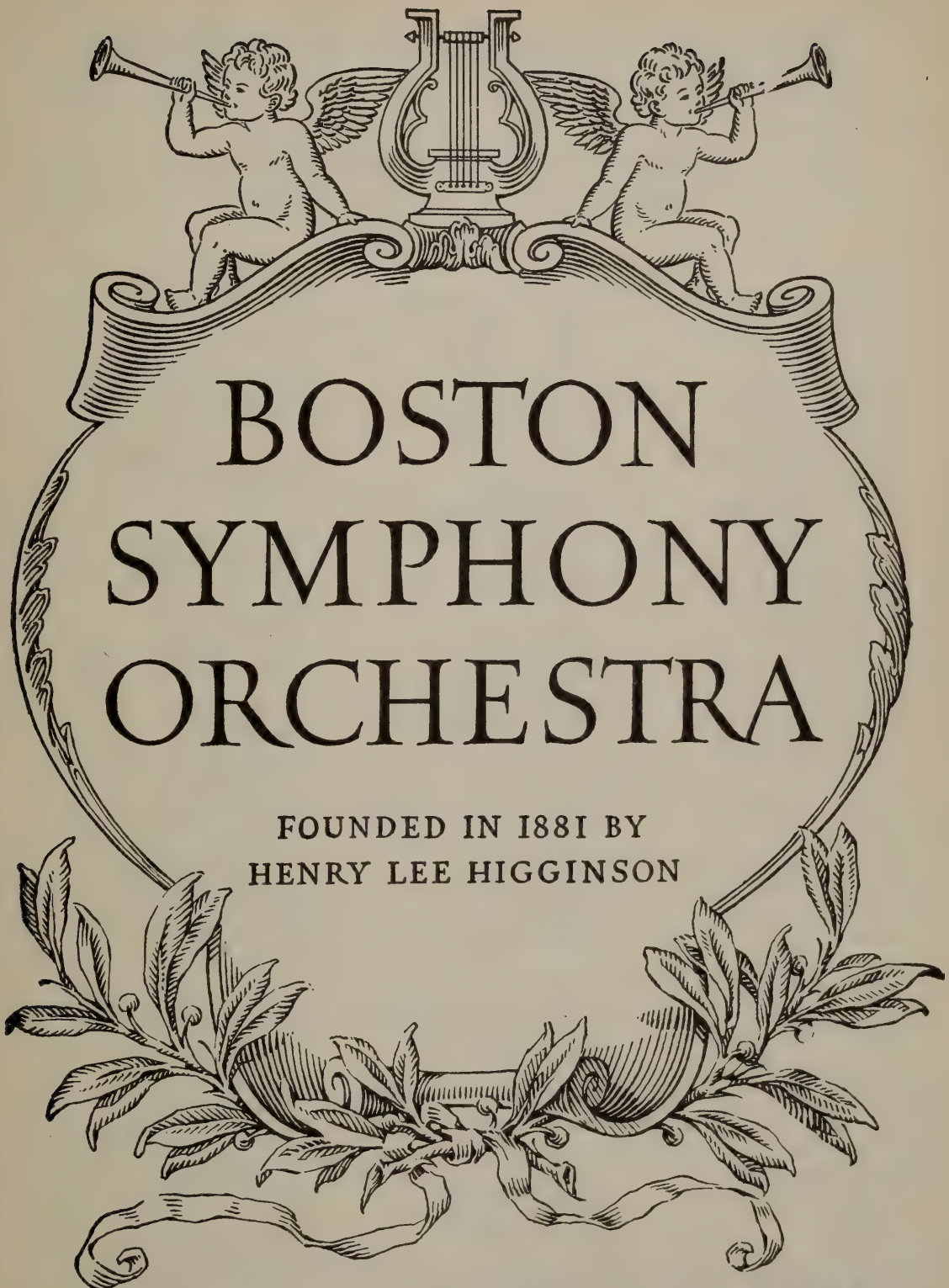

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with historical and descriptive notes by

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WEBER . . . . . Overture to "Oberon"

PISTON . . . . . Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

TCHAIKOVSKY . . . . . *Violin Concerto in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, in Germany, November 18,* 1786;
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that

* The date of Weber's birth is universally given as December 18, 1786. Nicolas Slonimsky, who has profitably devoted his time to the checking and correction of wrong dates handed down from one compiler of dictionaries to another, offers this information: "Music dictionaries, the Encyclopedia Britannica, and other reference works all give the wrong date of Weber's birth, December 18, 1786. I have obtained a copy of Weber's registry of baptism from Eutin, Germany, which states that Carl Maria Friedrick Ernst von Weber (his full name) was baptized on November 20, 1786. He was probably born on November 18, which was the day on which he celebrated his birthday in later life. At any rate, the discovery of his baptismal registry disposes of the December 18 date which for some reason has been accepted even by Weber's German biographers."

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language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough,

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon.* He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948, and again on December 31–January 1, 1948–49. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, 2 harps, and strings.

THE First Symphony of Walter Piston was introduced by this Orchestra March 8, 1938, the composer conducting. The Second Symphony was performed in Boston March 6, 1944, when G. Wallace Woodworth was the guest conductor. The Fourth Symphony was performed October 10–11, 1952; the Fifth, October 26–27, 1956; the Sixth, November 25–26, 1955 (first performance). Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character,

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played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

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CONCERTO FOR VIOLIN, IN D MAJOR, *Op.* 35

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first full performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921; Efrem Zimbalist, April 25, 1924; Toscha Seidel, November 24, 1933; Mischa Elman, November 30, 1945; Erica Morini, October 18, 1946; Anshel Brusilow, January 4, 1952; Nathan Milstein, March 28, 1953; Zino Francescatti, November 1, 1957.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

It was first dedicated to Leopold Auer; later to Adolph Brodsky.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin Concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.

The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's *Symphonie Espagnole*, in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old tradi-

tions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

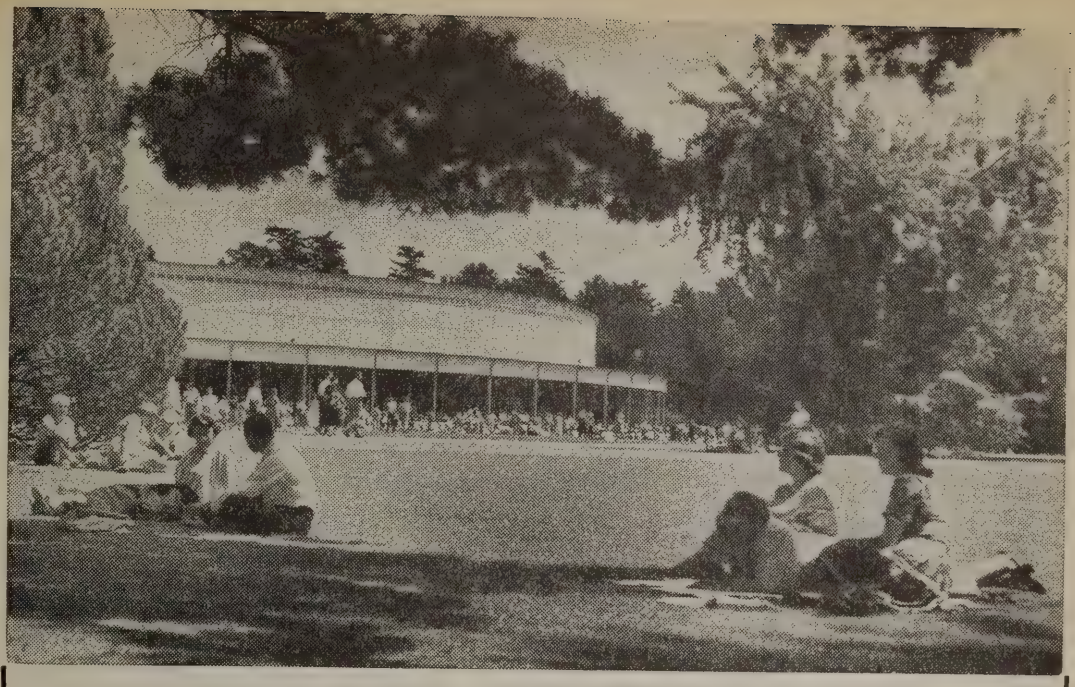
"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not

know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio*, with its tender national melody, almost concilates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, gives evidence that it could hardly have been intelligible:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new piece, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied



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with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything pianissimo, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly."

In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating program music and the Russian school"), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

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HENRYK SZERYNG

HENRYK SZERYNG, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. During his present tour, he is introducing Mexican music into his programs as a good will mission of the Mexican Ministry of Education.

"LA VALSE," Choreographic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to

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his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues, a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite

* *Misia and the Muses,* The John Day Company, New York.

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The following stations are broadcasting Boston Symphony concerts on a live, sustaining basis, as of the present date:

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In addition to these live, sustaining broadcasts, transcriptions are being made for delayed commercial broadcast. The Friday and Saturday programs will be presented and, beginning with June, Pops programs of 1959.

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KCBH, Los Angeles, Cal.
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TRANSATLANTIC BROADCASTS

On January 23 and February 13, the Boston Symphony concert was transmitted to Europe by the Transatlantic Cable. It is broadcast live by means of the BBC, the Radiodiffusion Française, Radio Brussels, Swiss Broadcasting Corporation and the Yugoslav Radio.

music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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† Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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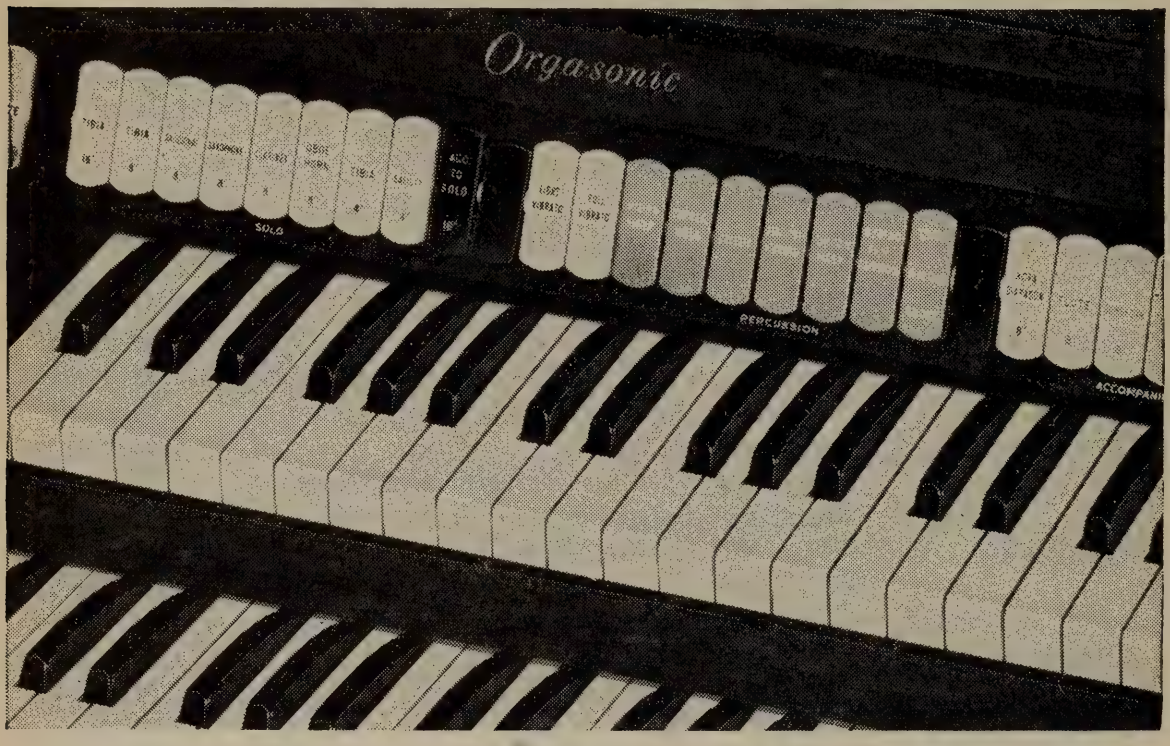

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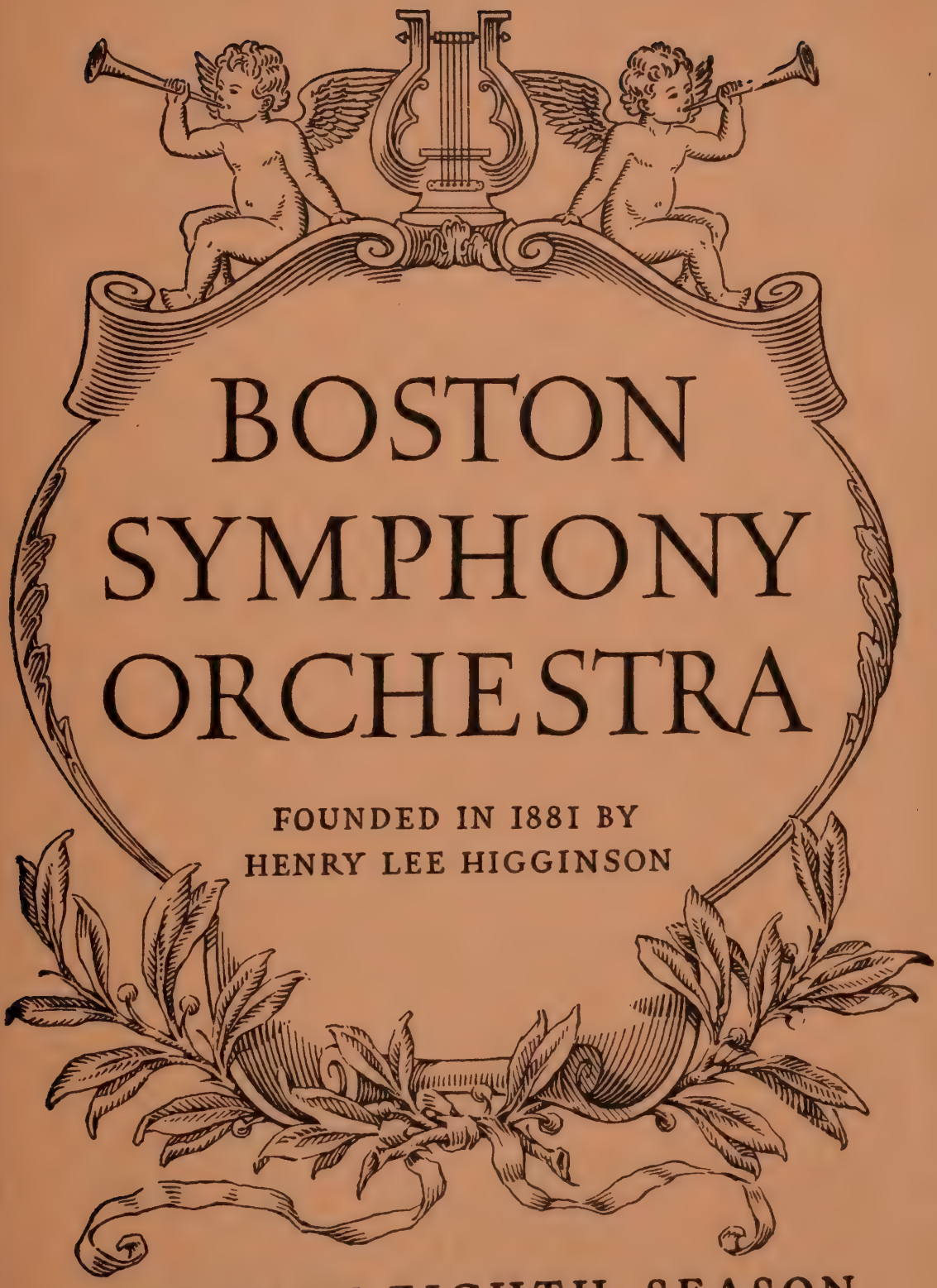

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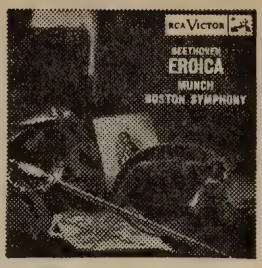

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Program

TUESDAY EVENING, FEBRUARY 17, *at* 8:30 *o'clock*

WEBER ..... Overture to "Oberon"

PISTON ..... Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

TCHAIKOVSKY ..... *Violin Concerto in D major, *Op.* 35

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

RAVEL ..... *La Valse, Choreographic Poem

SOLOIST

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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, in Germany, November 18,* 1786;
died in London, June 5, 1826

The Opera *Oberon,* or *The Elf King's Oath,* completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon.* Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon,* the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that

* The date of Weber's birth is universally given as December 18, 1786. Nicolas Slonimsky, who has profitably devoted his time to the checking and correction of wrong dates handed down from one compiler of dictionaries to another, offers this information: "Music dictionaries, the Encyclopedia Britannica, and other reference works all give the wrong date of Weber's birth, December 18, 1786. I have obtained a copy of Weber's registry of baptism from Eutin, Germany, which states that Carl Maria Friedrick Ernst von Weber (his full name) was baptized on November 20, 1786. He was probably born on November 18, which was the day on which he celebrated his birthday in later life. At any rate, the discovery of his baptismal registry disposes of the December 18 date which for some reason has been accepted even by Weber's German biographers."

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language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough,

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948, and again on December 31–January 1, 1948–49. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, 2 harps, and strings.

THE First Symphony of Walter Piston was introduced by this Orchestra March 8, 1938, the composer conducting. The Second Symphony was performed in Boston March 6, 1944, when G. Wallace Woodworth was the guest conductor. The Fourth Symphony was performed October 10–11, 1952; the Fifth, October 26–27, 1956; the Sixth, November 25–26, 1955 (first performance). Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character,

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played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

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CONCERTO FOR VIOLIN, IN D MAJOR, *Op.* 35

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Composed in 1878, this Concerto was first performed at a concert of the Philharmonic Orchestra in Vienna, Adolph Brodsky, soloist, December 4, 1881. (Adolph Brodsky appeared as soloist with the Boston Symphony Orchestra November 28, 1891, playing Brahms' Concerto.)

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell in New York, January 19, 1889. The first full performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at these concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921; Efrem Zimbalist, April 25, 1924; Toscha Seidel, November 24, 1933; Mischa Elman, November 30, 1945; Erica Morini, October 18, 1946; Anshel Brusilow, January 4, 1952; Nathan Milstein, March 28, 1953; Zino Francescatti, November 1, 1957.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

It was first dedicated to Leopold Auer; later to Adolph Brodsky.

VIOLINISTS have often advised, sometimes aided, composers in the writing of the solo part in concertos for their instrument; sometimes, too, one of them has carried a concerto composed under his judicious eye to performance and fame. Tchaikovsky was unfortunate in his soloist when he wrote his best-known piano concerto, and the same may be said even more emphatically about his Violin Concerto. Joseph Kotek, who inspired the work, shied away from it; Leopold Auer, to whom the composer dedicated it, openly repudiated it; and it fell to a third violinist, Adolph Brodsky, to perform and champion the now popular score.

The first violinist to come upon the scene was Tchaikovsky's young friend from Moscow, Joseph Kotek, who visited the composer at Clarens on the shore of Lake Geneva, in the early spring of 1878. Tchaikovsky was in the mood for music. He wrote Mme. von Meck on March 27 with enthusiasm about Lalo's *Symphonie Espagnole*, in which he found "freshness, piquant rhythms, beautifully harmonized melodies." Lalo, said Tchaikovsky, was like his favorites Delibes and Bizet in that he "studiously avoids all commonplace routine, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old tradi-

tions." It would seem that Lalo's persuasive concerto had directed Tchaikovsky's creative ambitions to that form, for when Kotek took out his violin and Tchaikovsky sat at the piano, the principal manuscript in hand turned out to be the sketch for his new violin concerto. He had put all other plans aside to complete this one, and he wrote to his publisher Jurgenson on April 20: "The violin concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He did complete his sketch the next day, ran through it with Kotek, who was still there, but before beginning on the scoring, he wrote an entirely new slow movement.

Tchaikovsky sent a copy of the Concerto to Mme. von Meck before its publication. With the canzonetta she was "delighted beyond description," but evidently the first movement did not entirely satisfy her, for Tchaikovsky wrote on June 22 — "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

Tchaikovsky dedicated the new concerto to his friend Leopold Auer, head of the violin department at the St. Petersburg Conservatory, hoping of course that Auer would introduce it in Russia. Auer, however, shook his head over the score, pronounced it unreasonably difficult. Nearly four years passed without a performance. At length, another violinist, Adolph Brodsky, saw the music and took it in hand. He obtained the assent of Hans Richter to give the music a hearing at the concerts of the Philharmonic Orchestra in Vienna. After this performance (December 4, 1881) there were loud hisses, evidently directed against the music, which subsided only when Brodsky, to increased applause, returned three times to bow. Eight out of the ten reviews were what the translator of Modeste Tchaikovsky's life of his brother has called "extremely slashing." The phrase is surely not too strong for the vicious condemnation by Eduard Hanslick. His review has gone down into history as a prime instance where the learned Doctor said the wrong thing with all the emphasis his sharp wit could muster:—

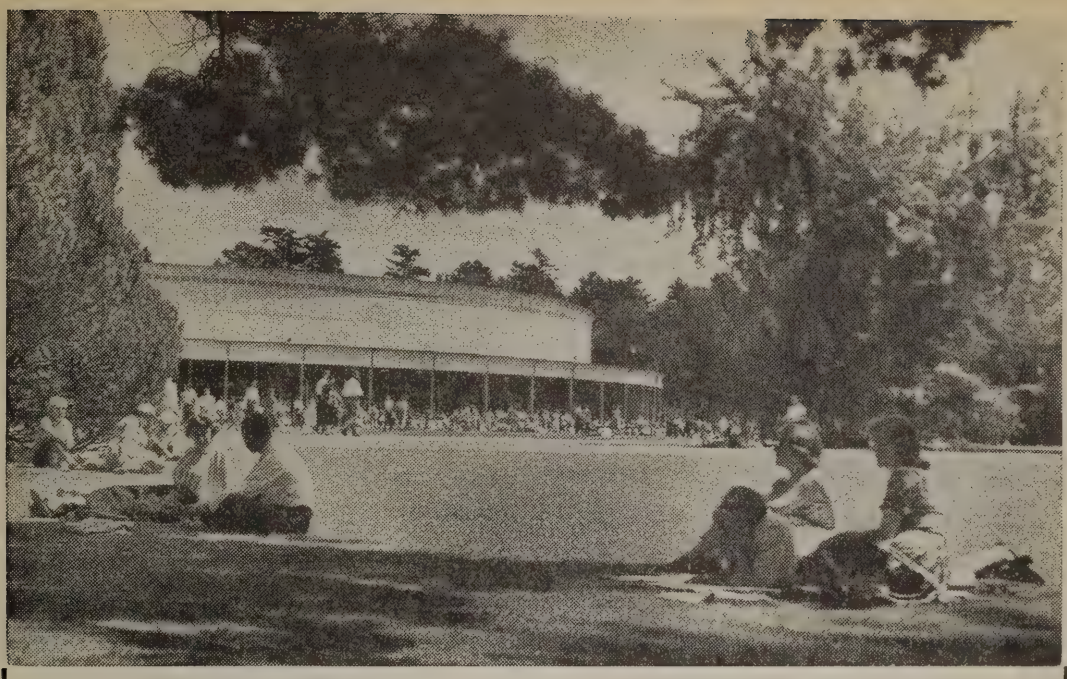
"For a while the concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue. I do not

know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The *Adagio*, with its tender national melody, almost concilates, almost wins us; but it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's violin concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

The composer, particularly sensitive at that time to public criticism, was deeply hurt by the vicious attack which he remembered word for word for the rest of his life. One wonders whether the objections, spoken and written, to music of such obvious popular appeal could have been mostly due to its novelty, to the certain freedom with which Tchaikovsky treated the sacrosanct form. The greater likelihood is that the performance by the orchestra failed to convey a clear or favorable impression of the piece. Despite its admitted (too freely admitted!) difficulties, Richter allowed only a single rehearsal in which most of the time was spent in straightening out numerous errors in the parts. The players' coolness towards the concerto was not lessened by this circumstance, nor by the difficulties in the string parts, and their performance was accordingly dull routine. Richter wished to make cuts, but the youthful champion of Tchaikovsky held his own.

In fact Brodsky, writing to the composer shortly after the first performance, gives evidence that it could hardly have been intelligible:—

"I had the wish to play the Concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me — I had to bear many rude things from Colonne and Pasdeloup — fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new piece, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied



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with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything pianissimo, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered accordingly."

In gratitude to his soloist-champion, Tchaikovsky wrote to Jurgenson (December 27, 1881):— "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

In spite of its poor start, and in spite of the ill will of Hanslick (Philip Hale wrote that he "was born hating program music and the Russian school"), the Concerto prospered. Other violinists (notably Carl Halir) soon discovered that there lay in it a prime vehicle for their talents. This, too, in spite of the continuing censure of Leopold Auer. Tchaikovsky wrote in the Diary of his tour of 1888: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things."

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HENRYK SZERYNG

HENRYK SZERYNG, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. During his present tour, he is introducing Mexican music into his programs as a good will mission of the Mexican Ministry of Education.

"LA VALSE," Choreographic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to

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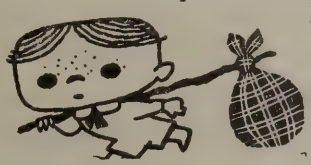

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his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite

* *Misia and the Muses,* The John Day Company, New York.

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music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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† Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

Boston Symphony Orchestra

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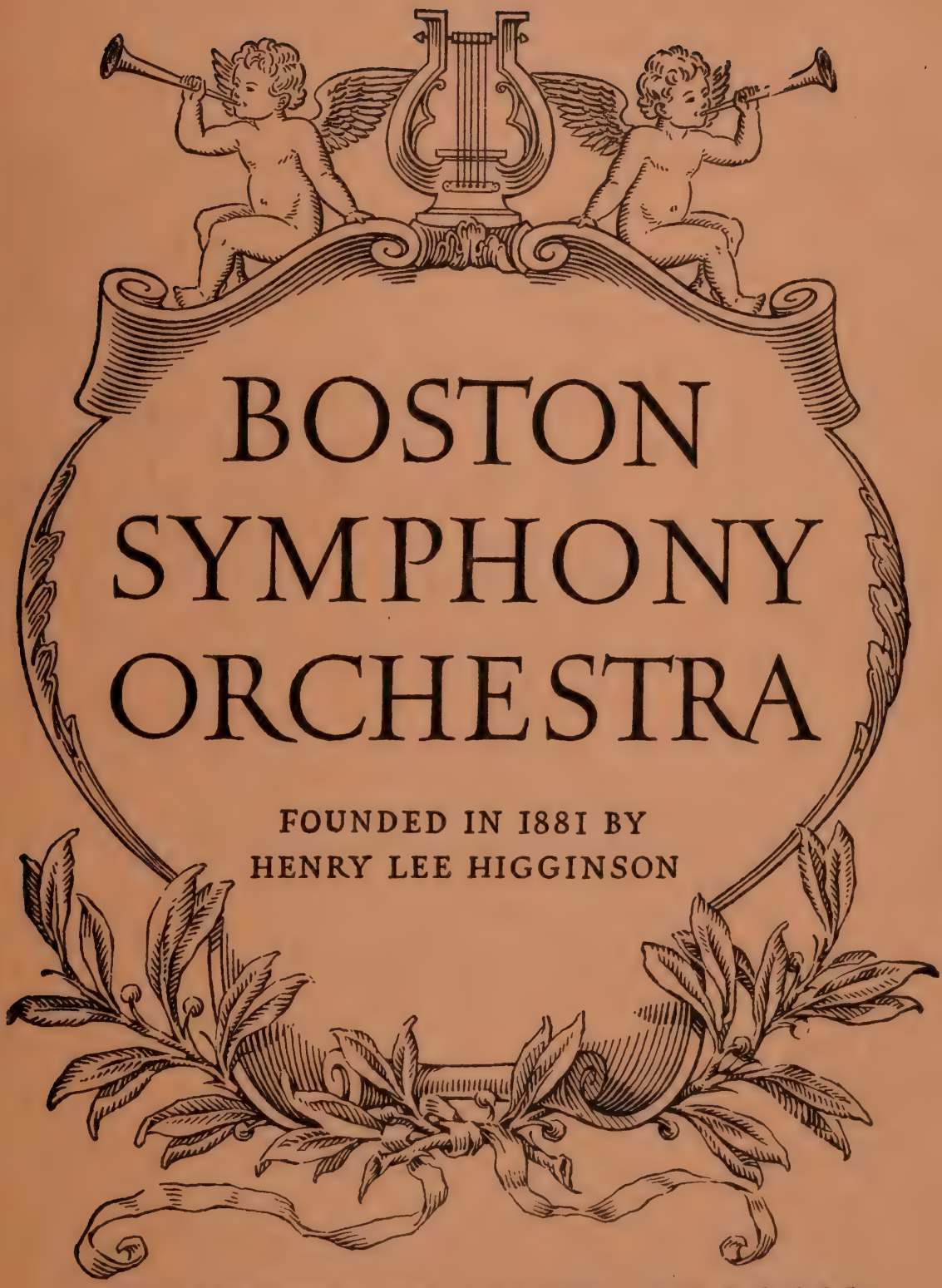

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with historical and descriptive notes by

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WEBER ..... Overture to "Oberon"

BEETHOVEN ..... Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo vivace

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PISTON ..... Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg, in Germany, November 18,* 1786;
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that *Oberon* has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that

* The date of Weber's birth is universally given as December 18, 1786. Nicolas Slonimsky, who has profitably devoted his time to the checking and correction of wrong dates handed down from one compiler of dictionaries to another, offers this information: "Music dictionaries, the Encyclopedia Britannica, and other reference works all give the wrong date of Weber's birth, December 18, 1786. I have obtained a copy of Weber's registry of baptism from Eutin, Germany, which states that Carl Maria Friedrick Ernst von Weber (his full name) was baptized on November 20, 1786. He was probably born on November 18, which was the day on which he celebrated his birthday in later life. At any rate, the discovery of his baptismal registry disposes of the December 18 date which for some reason has been accepted even by Weber's German biographers."

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language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

Weber was correct in his assumption. *Oberon* as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania (hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of *Oberon* in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the general' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family – money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough,

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."

who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

Max Maria von Weber wrote as follows about the Overture:

"Although the opera may bear unmistakable traces of weariness and haste, and sad marks of the spur applied to the composer's flagging genius, and may thus display Weber's mannerisms more than any other of his works, yet that great symphonic introduction to the whole, the Overture, which was completed only two months before his death, soars triumphantly over the influence of the deadly faintness lying heavy on him, and the pressure of outward circumstances. This Overture is inferior to none of his others in life, fire, freshness, and wealth of ideas. Combined with those of *Der Freischütz* and *Euryanthe*, and his *Jubilee* Overture, it forms a magnificent constellation, each star in which shines with a different light, but yet with co-equal splendor. From first to last, the Overture to *Oberon* is in most intimate sympathy with the subject. Every picture of the drama is mirrored forth in it — the world of elves and spirits; the pomp and pride of chivalry and romance; glowing love struggling against slavery, elemental might, separation, and death; the majesty of Oriental enchantment. It has been asserted that Weber went too far, in this Overture, in his conglomeration of various musical intentions. . . . But still the Overture to *Oberon* will always remain a monument of strength to the fame of the dramatic, romantic composer."

The late Pitts Sanborn, as annotator for the Philharmonic-Symphony Society of New York, has related interesting circumstances about the preparation of *Oberon*:

When Weber composed *Oberon* he was a dying man and he knew it. Yet the music in its sum total is cheerful, brilliant, abounding in vitality, keen for the high emprise. Chivalrously the doomed musician steps forth to face his chivalric theme, wearing bravely his gallant plume without a difference. We may well doubt whether an artist's physical state is necessarily mirrored in his work.

The writing of *Oberon* is a chronicle of courage and pathos. In 1824 the management of Covent Garden was in the hands of Charles Kemble of the famous theatrical family — an eminent actor himself and a brother of John Philip Kemble and Sarah Siddons, as well as the father of Fanny Kemble and thus the great-grandfather of the American novelist Owen Wister. Inspired by the immense vogue of *Der Freischütz*, he desired an opera by Weber expressly composed to

please the British public. So in July, 1824, he went to Ems, where Weber, already consumptive, was taking the waters, to discuss the matter in person with the composer.

Kemble had two subjects for an opera in mind. One was Goethe's *Faust*, the other Wieland's poem *Oberon* (derived from the *chanson de geste "Huon de Bordeaux"*). Weber had doubts concerning an operatic *Faust* but *Oberon* seized his fancy. Planché was selected to supply the book and Weber himself was to go to London to superintend the rehearsals and conduct the earlier performances. Then came the question of money.

Weber refused Kemble's first offer of £500, but when the manager doubled it, he accepted. True, his doctor told him frankly that if he were to go to London, between the climate and the work involved, the end would be a matter of months or perhaps weeks, whereas if he would spend one year in Italy he might live for four or five. Weber thought of his wife and children and their needs after his death. "As God wills!" he exclaimed and chose London.

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The orchestral portion of the Concerto is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 – the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major – a Cinderella of concertos! – Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, stuyding the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing – afraid of making the least noise!' "

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until its capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme

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in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

"If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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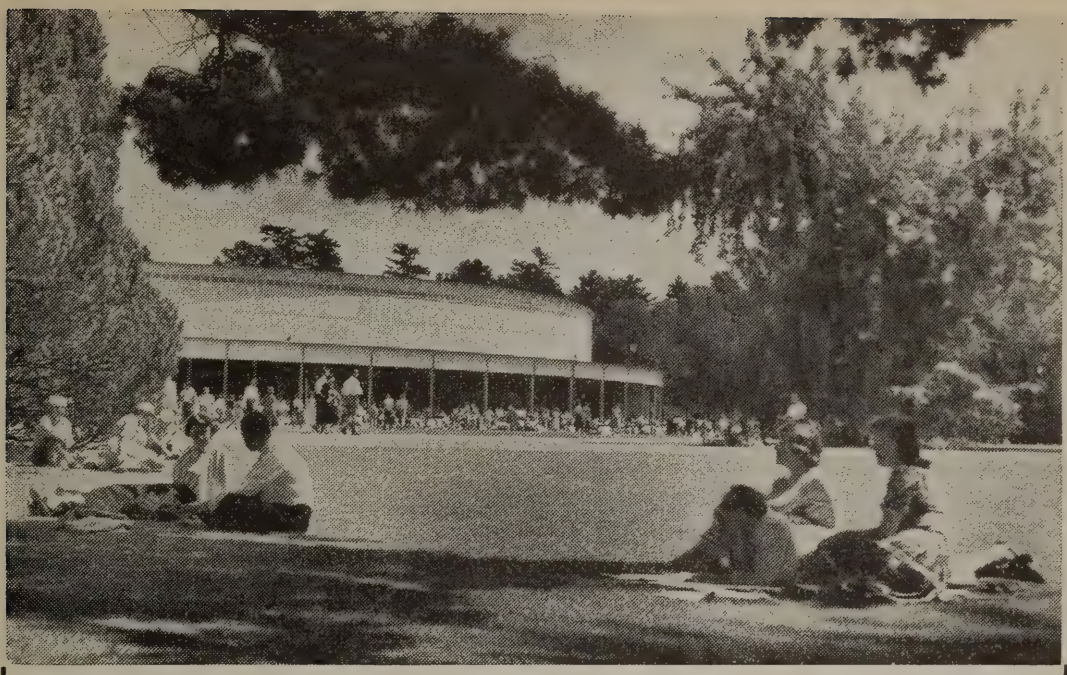
EUGENE ISTOMIN

Eugene Istomin was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Mieczyslaw Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this Orchestra at the Berkshire Festival, August 7, 1955. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and among many concerts in Europe has given joint recitals with that artist.



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SYMPHONY NO. 3

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky." It was first performed by this Orchestra, January 9, 1948, and again on December 31–January 1, 1948–49. It was awarded the Pulitzer Prize for a musical composition in 1948.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, 2 harps, and strings.

THE First Symphony of Walter Piston was introduced by this Orchestra March 8, 1938, the composer conducting. The Second Symphony was performed in Boston March 6, 1944, when G. Wallace Woodworth was the guest conductor. The Fourth Symphony was performed October 10–11, 1952; the Fifth, October 26–27, 1956; the Sixth, November 25–26, 1955 (first performance). Mr. Piston kindly provided the following analysis of his Third Symphony when it was first performed:

I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.

II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and cellos, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.

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"LA VALSE," Choreographic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to

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his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghileff] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite

* *Misia and the Muses,* The John Day Company, New York.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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† Diaghileff's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

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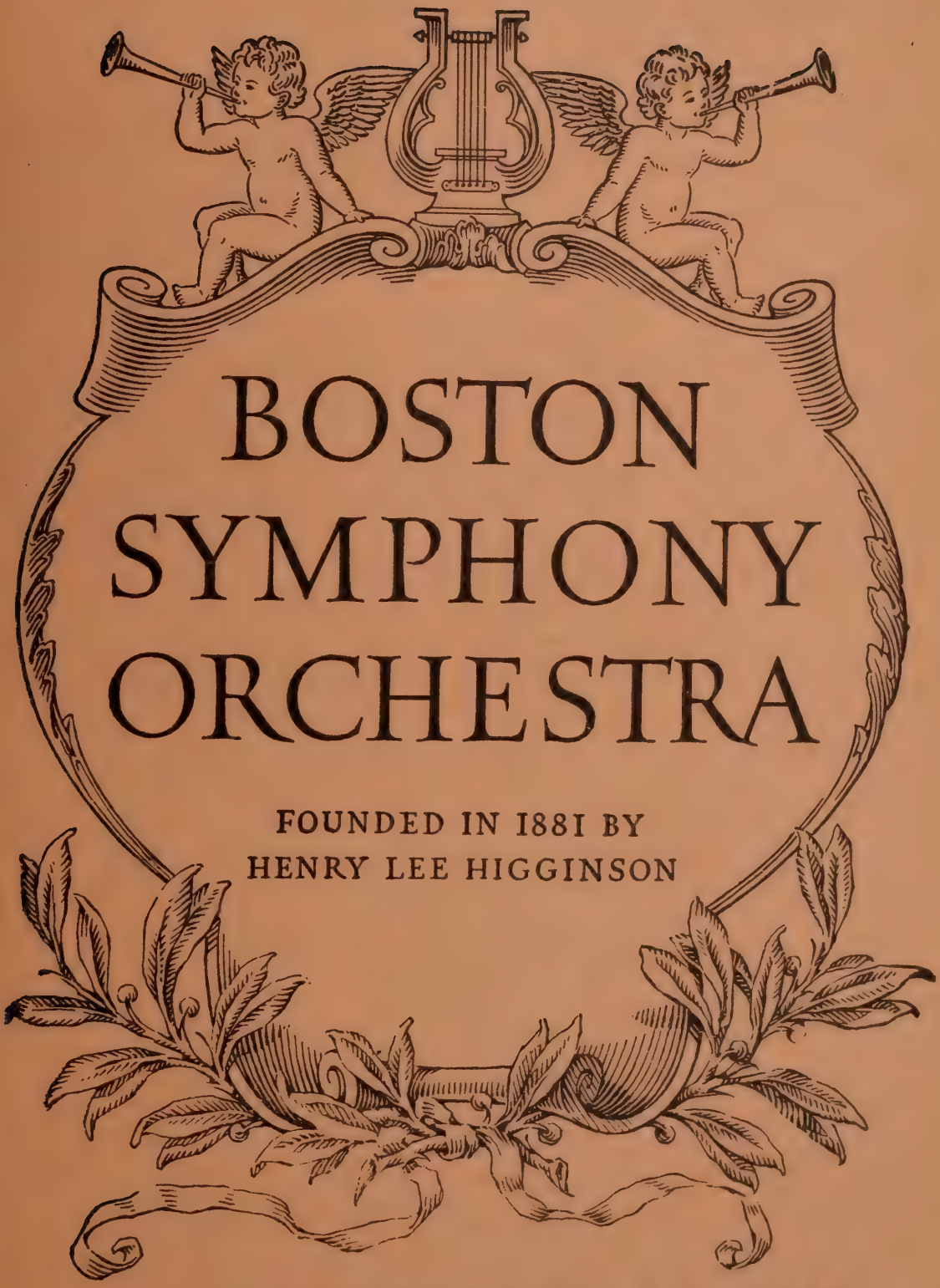

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with historical and descriptive notes by

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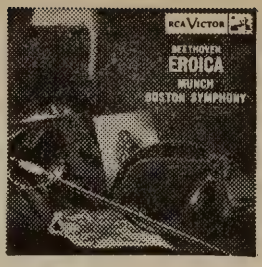

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"Chasse Royale et Orage" ("Royal Hunt and Tempest"), Symphonie Descriptive, from Part II of "Les Troyens"

By Hector Berlioz

Born in Côte-Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage*. The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage*, consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique*, November 4, 1863. The first opera, *The Capture of Troy*, was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was performed at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3–4, 1952.

The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

Berlioz intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

> *Speluncam Dido dux et Trojanus eamdem*
> *Devenient . .*
> *Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts,

* To that very cave came Dido and the Trojan chief—this was their nuptial hour.

but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

His misgivings were justified. At the first performance in the *Théâtre Lyrique*, according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

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BERLIOZ devoted three years of thought and work to *Les Troyens.* There are many indications in his writings that he gave it all he had, that his self-esteem was wounded when it attained a belated piecemeal performance, and no more than passing, half-hearted attention. Through the ensuing years the Berlioz admirers, studying the score and hearing occasional performances, have found in it many beautiful passages, many striking details, bespeaking the Berlioz who, carried away by his subject, could strike fire in a way which was his alone.

But neither the whole opera, which would take more than five hours for performance in one session, nor either of its parts (which lose effect by being performed on successive evenings) has ever acquired the status of operatic repertory. *Les Troyens* is a noble effort: its composer's supreme attempt to translate Virgil's great epic to the musical stage. It revives the ideal of the *opera seria* in the two centuries previous, which aimed to perpetuate the tragedies of ancient Greece, as drama and as poetry, in the terms of musical declamation. Berlioz thus retained a basic scheme, though liberally molded, of traditional operatic sectional forms, set recitatives, arias, echoing choruses. In doing so, he has filled his score with the vitality of his fresh musical imagination, and so immersed himself in Virgil's tale that it becomes in its best scenes intensely moving. There are also, it must be confessed, pages which fall short of this generating excitement. As had been the case with *Fidelio,* it was what the subject stirred in the composer rather than its casing of operatic style that mattered.

Paris had no idea of the magnitude of Berlioz' most ambitious effort in music for the stage. The belated and inadequate performance of *The Trojans at Carthage* in 1863 followed the notorious Paris *Tannhäuser* by two seasons. Two more diametrically opposed operatic aspirants than Berlioz and Wagner could not have been imagined.

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Wagner in this case quite outdid Berlioz as offering a sensational challenge. Little provocation was found in *Les Troyens à Carthage,* and it was received with indifference.

This coolness offended him, the more so in the lingering warmth of the praise which had surrounded him recently in Central Europe. The directors of the *Opéra* in Paris had shown no interest, nor did the Emperor give him any genuine assurance of interest. Could anything very different have been expected from these quarters? Berlioz was respected as the composer of *La Damnation de Faust* and *L'Enfance du Christ.* He had never composed an opera to draw the multitude, and it was fairly plain that he never would. He was not a Rossini, Meyerbeer, or Offenbach, with a constant attentive finger on the public pulse. He did not dangle catchy tunes, vocalizations or whooped-up finales. He made no national appeal through the lore of his people. He chose Virgil because the *Aeneid* was one of the literary impressions of his childhood, and because he found the tales of the Trojan defeat and the death of Dido uplifting and moving in a special and personal way. He chose this subject in spite of the fact that the French public had turned away yawning from classical mythology in opera, while Offenbach, more alert to fashion, had titillated them not long since (1858) with his lampoon on the Orpheus legend.

Berlioz was neither careless of success nor indifferent to money (he had good reason to be otherwise!), but it simply never occurred to him to lower his standards in hot pursuit of those blessings. No less than Wagner he was true to his best instincts as an artist. He looked back to Gluck, who caught the nobility and purity of his classic subjects, and disavowed the contemporary theatre as a *"bazar"* when it should be a *"panthéon lyrique."* "Music," he wrote (before the term "background music" had been invented!), "is not truly destined to take a place among the daily amenities of life, like eating, drinking and sleeping. . . . I know nothing more odious than those establishments where music simmers along each evening, like a *pot-au-feu.* These

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are the ruin of our art; they vulgarize it, they make it flat and stupid. The masterpieces are singled out by a discerning few (not only artists, who in many cases are brutes!). There are some whom nature gives a special sense not vouchsafed to the many. They alone understand, feel, appreciate, adore the productions of genius. As for the others, *aures habent et non audiunt* — their nervous system is incomplete, their souls have as much wing as a penguin." Berlioz must have been irked when Wagner became a violent irritant, a storm center in Paris, while he and his Virgilian dreams were little noticed. He must have envied Wagner's unerring sense of direction, his inward, clear purpose of ultimately subduing the world. He can be almost pardoned for a more or less secret smile when *Tannhäuser,* commanded by the Emperor who would not consider or even read *Les Troyens,* was a scandalous fiasco.

It must be said that *Les Troyens,* since the death of Berlioz, has been more often praised than performed — this in spite of the fact as noted by Ernest Newman (on having first heard it) that its special mood and color, its most vivid moments cannot be sufficiently felt in the piano reduction or the study of the silent page. He wrote: "The test of a dramatic composer is not in his ability to write fine music for outstanding lyrical episodes but in his capacity for filling the veins of the action as a whole with living blood; and judged by this test Berlioz in *The Trojans* stands out as a genuine musical dramatist. There is little in the best dramatic music of the last 300 years that can compare in impressiveness with that of the scene in which the ghost of Hector appears to Aeneas." Sir Donald Tovey wrote of *Les Troyens* that it is "one of the most gigantic and convincing masterpieces of music drama." Jacques Barzun, quoting this remark, adds, "One can then begin to classify one's impressions of its power — from drama to poetry to music — for *Les Troyens* is emphatically one of those works which have to be thoroughly known to be enjoyed throughout; its beauties do not take possession of the mind all at once but require to be recognized." He also writes: "In any art this power to conceive is of course the supreme test. We are used to judging the various grades of executive ability — how well the artist does any particularly fine or difficult thing — but that he should think of doing other, unheard-of things, this is what separates the Shakespeares and Beethovens from the rest. In Berlioz' *Troyens* the presence of this faculty is everywhere. His Cassandra and Dido rank with the greatest of poetic creations, distinct from all models and from each other in the constant play of mood within passion. Their words modulate as swiftly and aptly as the music, and Berlioz emerges as a dramatic psychologist who equals Mozart and holds his own with every first-rank librettist."

J. N. B.

"SCHELOMO" ("SOLOMON"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale.* Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expres-

sion intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

• •

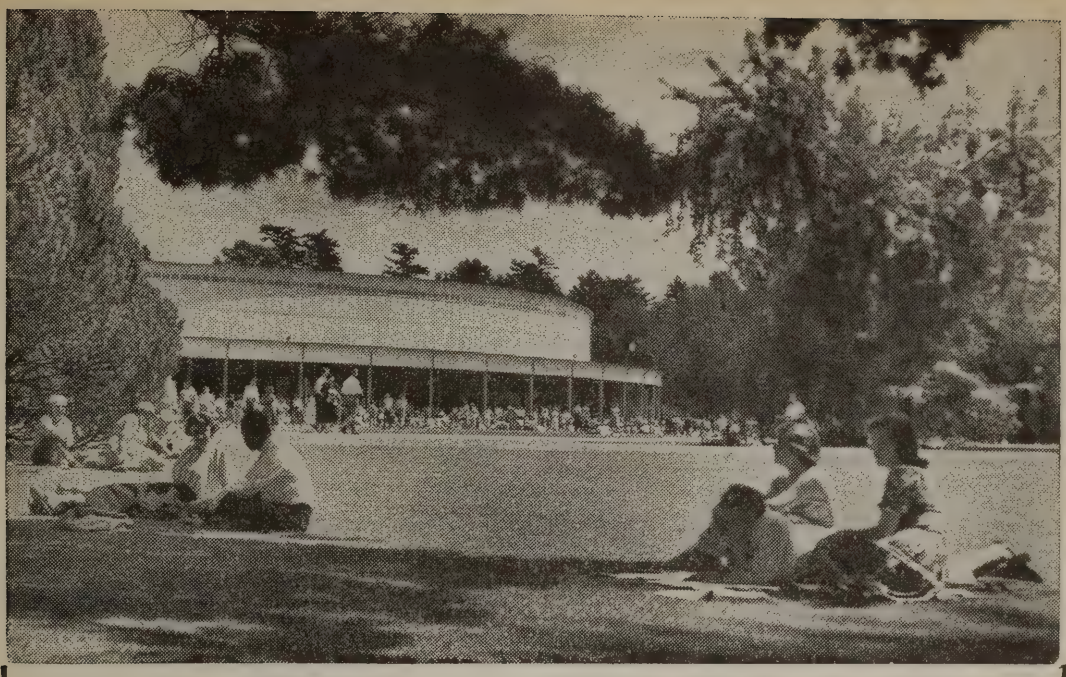
The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter, Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra,* December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America,* December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17–18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems,* and *America.* His *Violin Concerto* was performed January 5, 1940; *Baal Shem,* February 2, 1951; *Concerto Symphonique,* November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects. [COPYRIGHTED]

SAMUEL MAYES

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), and with Zino Francescatti in Brahms' Double Concerto (1956).

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and shared its first desk three years later.



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SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The *Symphonia Domestica* had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The *Symphonia Domestica* was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907. It was last performed in this series on October 14–15, 1949, the second pair of concerts under Charles Munch as Music Director. It was played in memory of the composer, who had died in the month previous.

The symphony is scored for piccolo, 3 flutes, 2 oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, 2 clarinets in B-flat, bass clarinet, 4 bassoons, double-bassoon, 8 horns, 4 trumpets, 3 trombones, tuba, 4 saxophones *ad lib* (not used in this performance), 4 kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, 2 harps, and strings.

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the *Alpine*

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra.*" Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater—so much so that he wrote an entire book to voice his disapproval in all its completeness.

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*Symphony.** When the *Symphonia Domestica* had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: *"Meiner lieben Frau und unserm Jungen."* He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous – a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News,* "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public – with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery – one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the *Symphonia Domestica.* Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions – a clear and straight appre-

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* The order of the symhonic poems was as follows:
Aus Italien, symphonic fantasy, 1887
Macbeth, symphonic poem, 1887
Don Juan, symphonic poem, 1888
Tod und Verklärung, symphonic poem, 1889
Till Eulenspiegels lustige Streiche, symphonic poem, 1895
Also sprach Zarathustra, symphonic poem, 1896
Don Quixote, fantastic variations, 1897
Ein Heldenleben, symphonic poem, 1898
Symphonia Domestica, 1903
Eine Alpensinfonie, 1915

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hension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.

The *Domestica* divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay. (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.

Parent's happiness. Childish play.
Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).
Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked *"gemächlich"* ("comfortable," "good-humored,"

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"easy-going"); in the fifth bar the oboe gives a gentle, "dreamy" theme; there is a subsidiary theme (for the clarinets) marked "*mürrisch.*" but it is not sufficiently "grumpy" to ruffle the prevailing serenity. The violins set forth one more theme of the husband, "fiery," and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and "fiery" themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe d'amore, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled "Doing and Thinking," but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the "Love Scene," rising to a moving climax. There follows a section which has acquired the label "Dreams and Cares," a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child's theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled "Joyous Decision," opens with a new theme for the 'cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative "dreamy" theme of the husband attains new imaginative eloquence, and gives way once more to the child's theme. The "easy-going" theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation. [COPYRIGHTED]

* Over brass notes in the score is inscribed: *"Die Tanten: 'Ganz der Papa!' — Die Onkeln: 'Ganz die Mama!'"*

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On January 23 and February 13, the Boston Symphony concert was transmitted to Europe by the Transatlantic Cable. It was broadcast live by means of the BBC, Radio Brussels, Swiss Broadcasting Corporation and Yugoslav Radio.

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III. Allegro

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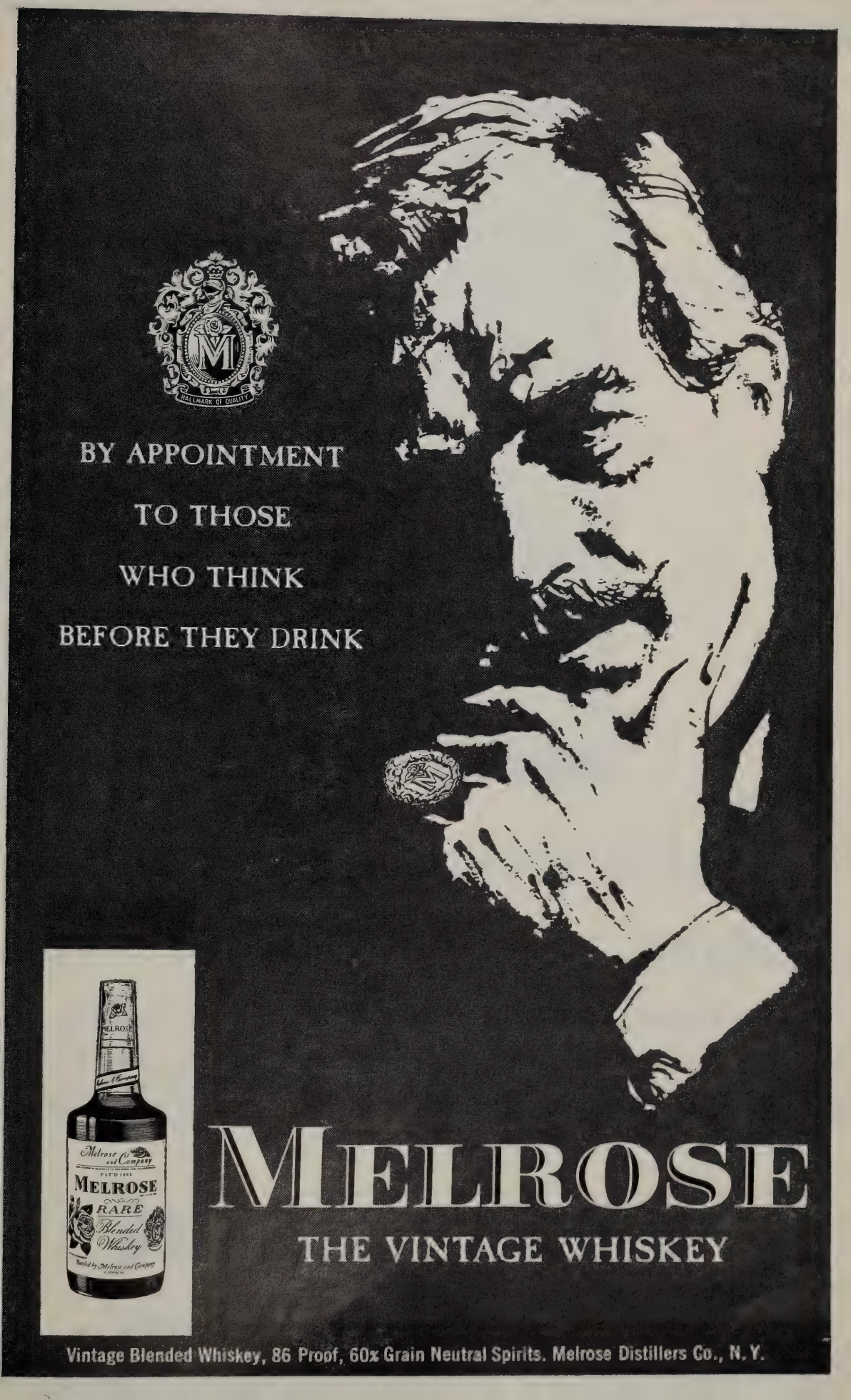
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Thursday Evening, March 12, at 8:30

BERLIOZ.....“Royal Hunt and Storm,”
Descriptive Symphony from “The Trojans”

BLOCH .....*“Schelomo” (Solomon),
Hebrew Rhapsody for ’Cello and Orchestra

INTERMISSION

BRAHMS.....*Symphony No. 2, in D major, Op. 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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By HECTOR BERLIOZ

Born in Cote-Saint-André (Isère) on December 11, 1803;
died in Paris on March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage.* The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage,* consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique,* November 3, 1863. The first opera, *The Capture of Troy,* was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was performed at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3-4, 1952.

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The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

Berlioz intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

Speluncam Dido dux et Trojanus eamdem
Devenient . . .
*Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

---

* To that very cave came Dido and the Trojan chief—this was their nuptial hour.

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Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the new unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

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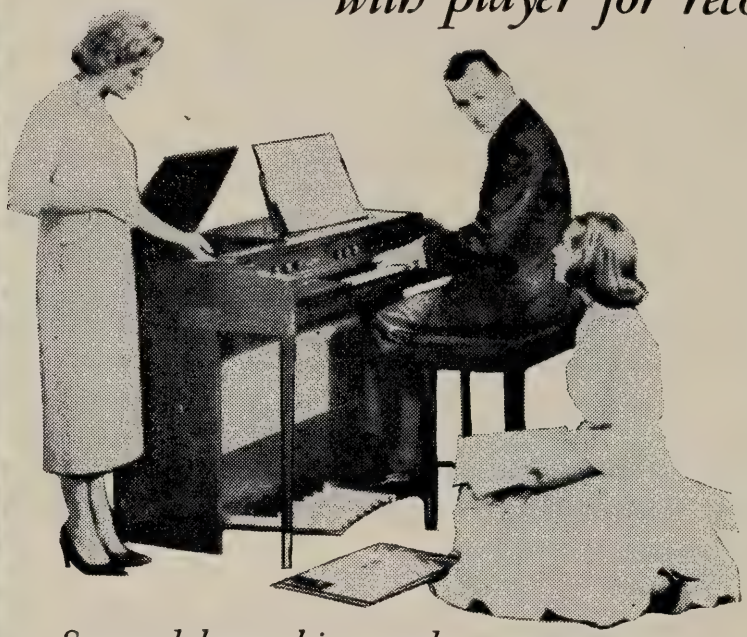
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His misgivings were justified. At the first performance in the *Théâtre Lyrique*, according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland, July 24, 1880

Ernest Bloch composed his *"Schelomo"* early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist; the most recent, January 27, 1939, Gregor Piatigorsky, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

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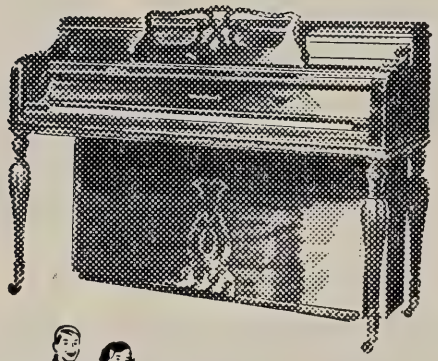

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A vivid and sympathetic description of *"Schelomo"* was contributed by Guido M. Gatti to *La Critica Musicale*. Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of poly-

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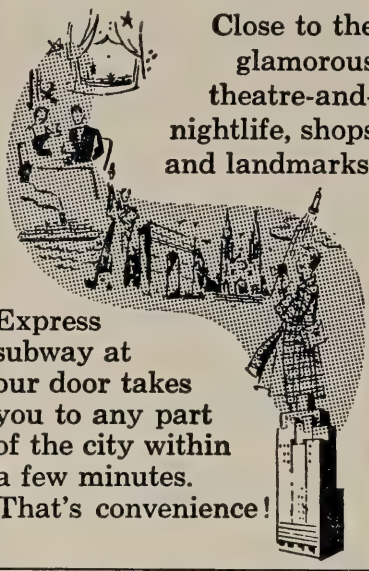

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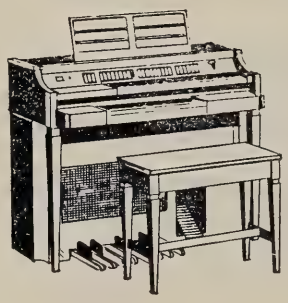

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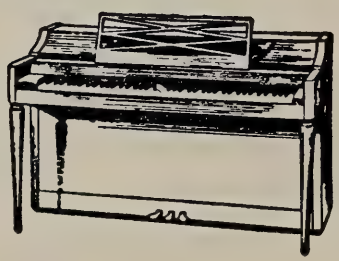

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The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917.

"Schelomo" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America,* with choral *finale,* expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer has turned once more to the treasure of the Hebraic musical tradition for his subjects.

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Symphony No. 2, in D Major, Op. 73

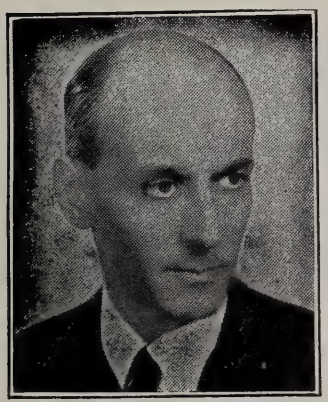
By Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performances were on April 18-19, 1958, when Richard Burgin conducted.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.



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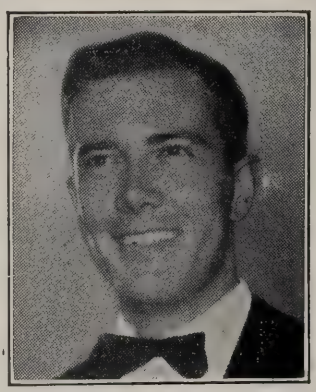

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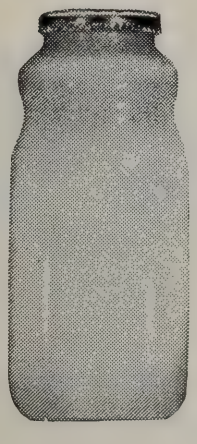
Looking back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popoular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcipt* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered de-



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parture after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.

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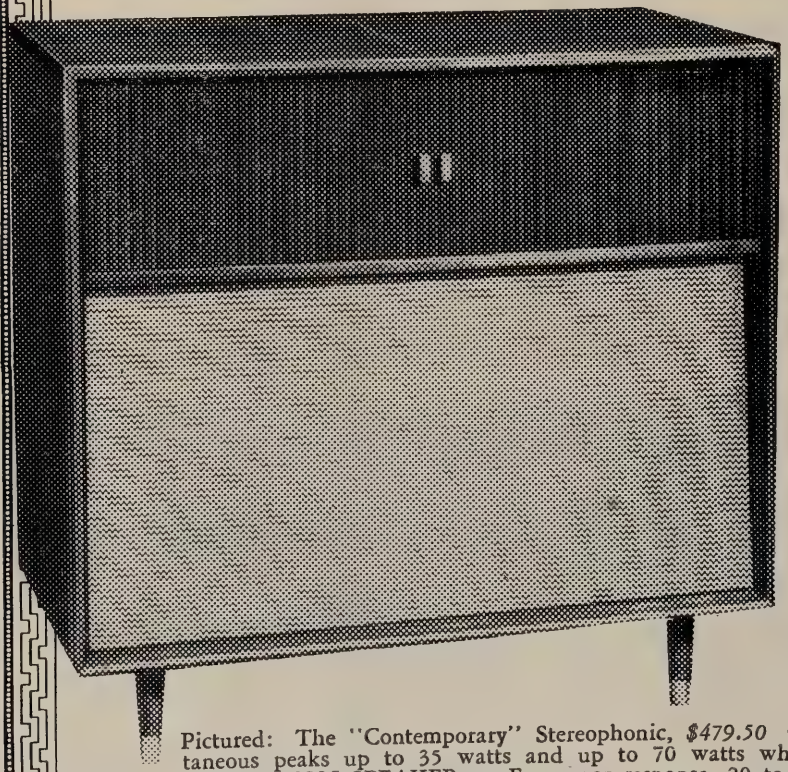

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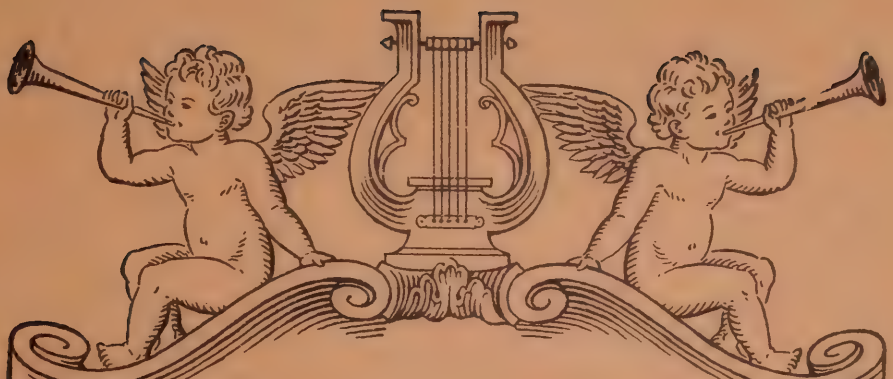

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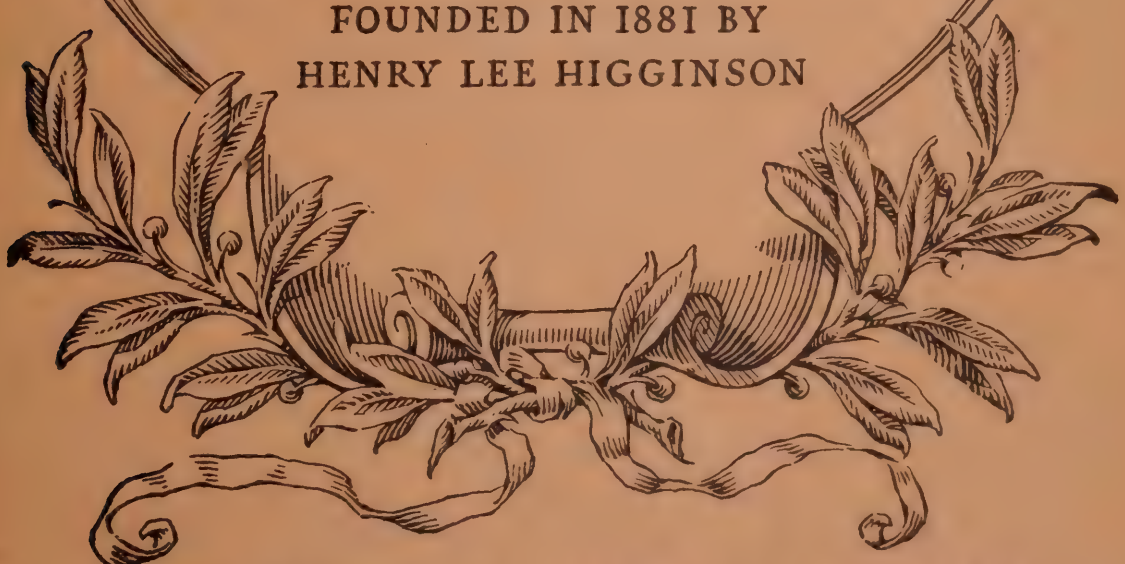

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with historical and descriptive notes by

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I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

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II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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THE passage of seventy-eight years, a good many for an orchestra, invites reminiscence. In Boston, in 1881, the literary and graphic arts were avidly cultivated. Music still lagged, as everywhere in America, and Boston depended upon the efforts of zealous amateurs. One of these was Henry L. Higginson who found a way to alter the situation.

When, in 1857, Mr. Higginson was studying music in Vienna, his father wrote him from Boston, speaking as an enlightened banker, that it was possible to "make an imperishable capital in education." The son carried the idea a good deal further. He endeavored to make an "imperishable capital" in music. He proceeded to build a treasure such as his country had never known—a symphony orchestra with standards which at that time only Central Europe possessed. This was no case of the nineteenth-century millionaire who poured his surplus into some good deed: Mr Higginson finally left no fortune except the orchestra a fortune had made.

He engaged such conductors as Georg Henschel, Arthur Nikisch, Wilhelm Gericke, and Karl Muck, under whose leadership the orchestra became the finest in the country.

The First World War brought the end of an era. The Orchestra became what all orchestras had to be—a public trust, the property of the community it served.

Pierre Monteux was engaged and after him (in 1924) Serge Koussevitzky, who was the conductor for 25 years. Under his hand the performances of the Boston Symphony Orchestra

became legendary. No longer a lone eminence, the Orchestra remained a model of symphonic virtuosity.

Charles Munch, when he came to the Orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris. He is now completing his tenth year as Music Director. Under Dr. Munch's inspired direction, the concerts, as far west as our Pacific Coast and as far east as Soviet Russia, have become a byword of the highest expressive beauty in symphonic art.

Altogether the activities of the Orchestra cover all but seven weeks of the year, from October to mid-August, and offer some 220 concerts, with the winter season of 30 weeks, 9 weeks of the Boston Pops concerts under Arthur Fiedler, 3 weeks of free concerts under Mr. Fiedler on the open-air Esplanade in Boston, and 6 weeks of the Berkshire Festival at Tanglewood, the Orchestra's summer home in the western part of Massachusetts. There, more than 100,000 people come to hear the Orchestra, and some 400 students gather from all over the world to study at the Orchestra's summer school, the Berkshire Music Center.

The Boston Symphony Orchestra goes far toward carrying out Mr. Higginson's intention—to provide the best in symphonic music, at the highest standard of performance, for as many listeners as possible.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that

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August 7–8–9	(BEETHOVEN)

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opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nachtmusique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

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"THE SEA" (Three Orchestral Sketches)
By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"La Mer" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones,

tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in

November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported

in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and

* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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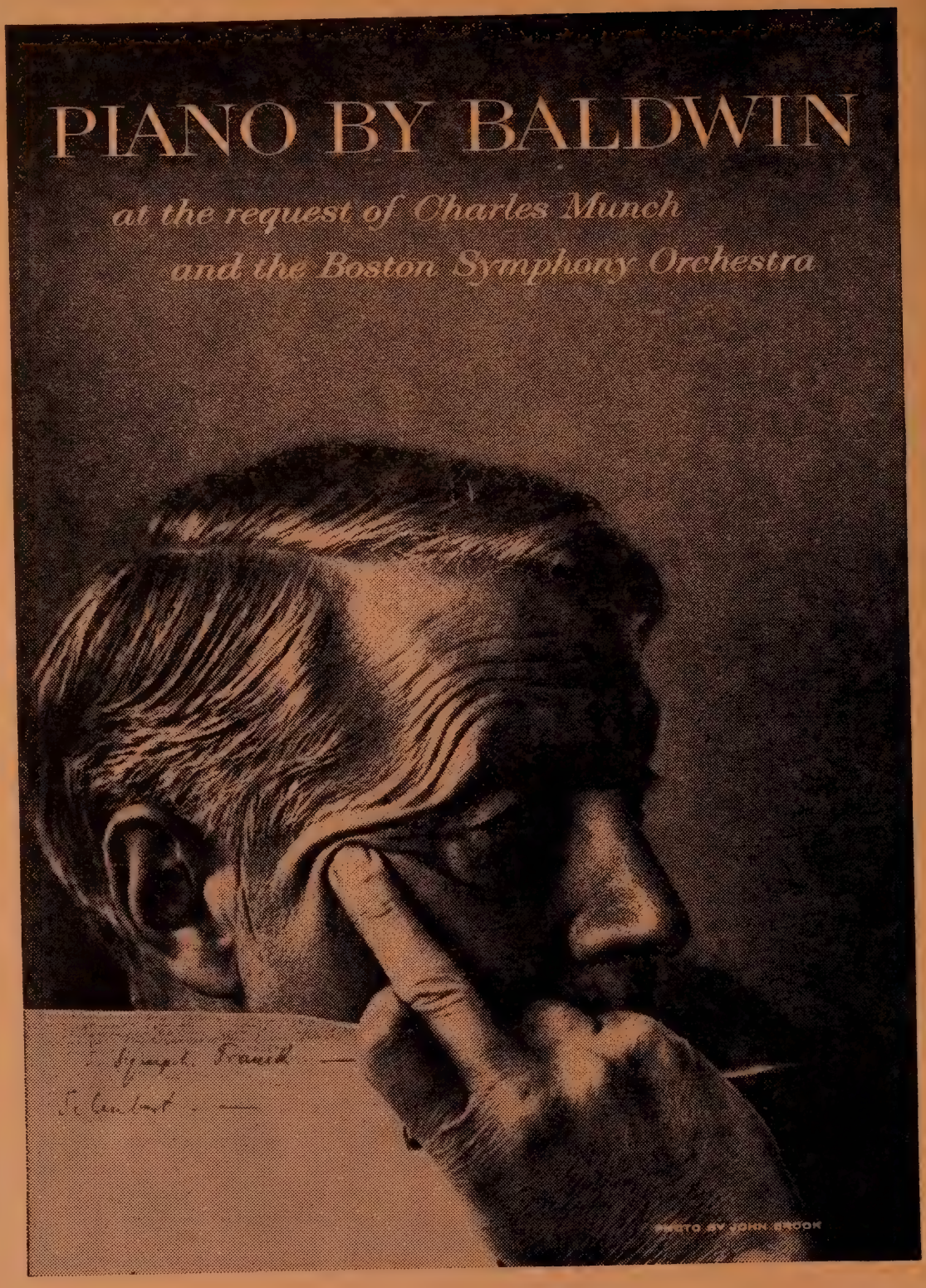

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